

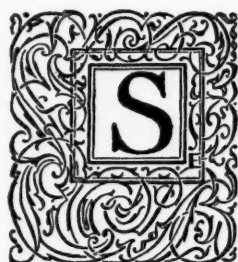
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Consider Your Problem of Maintenance First

By H. L. Wheeler



SUPPOSE I should ask, Is there a printing firm anywhere in the country that desires to reduce manufacturing costs? The chorus would answer, They all do. Is there a manufacturing cost in any branch of the printing business that can not be reduced? Answer — there is not; it's just a question of expense and benefits derived. With these outstanding facts engraved on the top of your mahogany desk or the old packing case that you may be using for a desk, it is well worth while for any printing concern when considering ways and means to reduce production costs to consider the maintenance problem first. In a former article I defined maintenance as a system or method which comprehends the elimination of waste in any and every way and the proper care and attention that should be given to the equipment. It was pointed out that with reasonable care and correct methods of maintenance a business could be made to yield larger profits. I am bold to say that there is even a chance of rescuing a business from failure.

Have you ever tried to draw out a printer who was making money about his methods? Close-mouthed? You bet! But there is no printer so firmly entrenched, so sure of the excellence of his product, and so indifferent to competition that he can afford to devote no time to investigating wasteful and inefficient methods or new or better ways that may add perfection to his product and economy to his processes. No printer should overlook an opportunity to economize. The race always goes to the strong. And the race today is keen.

Competition may not demand that you be close-mouthed about your methods, but it does demand—and enforces—economy in every department. Old methods must be replaced with new. The equipment and materials must measure up or you may lose out.

If somebody stole your pocketbook you would put up a hell of a howl. You would yell; get the police and in a short time you would let the world know somebody had taken a few dollars from you. But in your shop right now, possibly, you have a thief that is working systematically and silently eating the heart out of your business—a thief that not only takes a few dollars today but a few dollars tomorrow and so on. At the close of the year this thief has stolen quite a sum of money from you. Yet you do not make any fuss about it. Mr. Printer, this thief may be in the form of an obsolete press; it may be in the form of improper lighting, poor belt drives for your machinery, worn-out type, even a leaking valve on the water system. A thousand things in a thousand ways will work like grubs for you—like cascarets, they even work while you sleep. There is not only one thief—there may be a whole regiment of them. They not only rob you of dollars and cents; they hold back production.

Do you really know what your plant can do? What its limit is? Just what it could deliver for you, under all the pressure you could possibly apply? Do you know it in facts and figures, or do you meet the question by saying, "The old shop can do all that

IS your plant hitting on all six? Do you really know what its limit is? Don't dodge the issue by saying "The old shop can do all that we'll ever have for it to do." That contemplates uninterrupted operation of machines, but remember—because the old press rambles along today is no sign she will tomorrow. Proper maintenance, a plan for which is here suggested, will eliminate numerous breakdowns and tell you in advance when replacements are necessary; in short, keep your plant in the pink of condition and insure quality and quantity production all the time.

we'll ever have for it to do. We built it with that idea in mind." That's reassuring, but it comes far from telling all the facts.

To maintain maximum production, each productive unit must be kept at top speed all the time. And the speed requirements of your equipment demand that everything must be in the best possible condition. You get the most out of your plant and equipment only when it has these three essentials — economy, efficiency, and reliability — developed and maintained to their highest degree.

In the printing industry today we are surrounded by what we choose to call modern practice. Although here and there antiquated equipment is still in use, generally speaking, the value of present-day methods is fully recognized. But now and again new ideas are advanced that more than improve present practice — they, in fact, reveal future practice — the methods and equipment that will in the end replace that which we are now using.

New ideas are the basis of all progress; they are the keys that unlock the door of opportunity. Those with vision to see the value of new ideas are a step ahead of modern practice and have that definite advantage that brings success in the face of keenest competition, a condition under which success must be won.

As you look into your plant, the wheels are whirling and the scene of activity makes it appear that maximum production is being secured. But just as friction makes perpetual motion impossible, so any rundown condition of your plant or equipment makes maximum production impossible and adds generally to the cost of doing your work.

One of the greatest problems of the printing industry is unproductive labor and equipment. Machinery and other equipment in poor condition result in idle hands and dead machinery, plus the expense of replacement. An investigation in your plant will probably find many such sources of leaks and reductions in the year's net profits. And finding these, it is only good business sense to do away with wasteful and extravagant methods and make any and every improvement that will increase the general efficiency of your plant, because progress and success in the printing business mean that only the fit can survive.

You can keep fit with proper maintenance methods and expending money wisely on new and improved equipment and by keeping up to date on the latest and most improved methods.

Let's take a look at that old press. Years and years ago when it was new it surely was a dandy, but those days are past. It has served faithfully through the years, and while it was serving the world was progressing. Newer and better designs were marketed that greatly speeded up production. The parade has gone on, leaving that old press all by itself and a burden to you. Are you still patching and repairing it and buying new parts from time to time with the hope of making it hold out just a little while longer?

Most any machine will yield a profit in times of high production and prosperity, but it takes a mighty

good machine, the maintenance and operating costs of which are at rock bottom, to keep going in slump periods. And yet one of the hardest problems for the printer to solve is how to produce a printing job which can be sold at competitive prices and at the same time leave him the profit that is essential.

If you have the idea that you can make old or obsolete equipment last another year and get from it production that a modern machine or tool would give, you are simply fooling yourself. What a satisfaction to look over your shop and know that each machine or other productive unit is giving everything it can in the way of production; you are interested no doubt as every printer should be in producing printing at lower costs. Granting this, then you will find unlimited possibilities for the reduction of the cost of production in studying the maintenance problem.

We all know that old bit about the lost horseshoe nail that caused the loss of an important battle. But do we know how important it is to check up on the little things so that the big achievements which depend on them may go safely forward? Cleanliness is an essential factor in the printing art, but smooth, frictionless machine operation is of equal importance.

Maintenance is a close relative to dividends as it is designed expressly to reduce the cost of your product. Mistakes come from using poor judgment, and poor judgment comes from lack of proper maintenance in the care and general upkeep of the entire plant. Maintenance, then, is just as big an asset as any tool or machine in your shop.

The great obstacle to effective maintenance in printing plants is the fact that competitive conditions make it appear as if a lack of maintenance might prove of benefit to individual concerns by keeping down the overhead. But waiting until something happens frequently costs more than taking proper precautions to prevent its happening at all. Your profit will be greatest when each unit in your shop is giving its best in quality and quantity production.

With a little vigilance and competent supervision on the part of some one in the plant breakdowns and other costly experiences can be almost entirely eliminated, at least many of them can be avoided. This suggests the need for having a man or a department whose sole duty and responsibility is to keep the plant running at top-notch efficiency.

No great difficulty need attend the establishment of proper maintenance methods in any printing plant. In small shops one man can be assigned the duty of looking after repairs and general maintenance, and in the larger shops a repair, or maintenance department more properly called, can be organized without necessarily increasing the overhead.

Now is the time to act. Make up your mind today to determine the actual condition of your plant. Go over your repair bills for the past year; check up on your bills for heat, light, power, and other expenses incidental to the running of your shop. Surely there is a chance for a leak here and oftentimes an amazingly large one. You may know there is a leak somewhere,

but can't for your life locate it. Right there is where the maintenance man comes in.

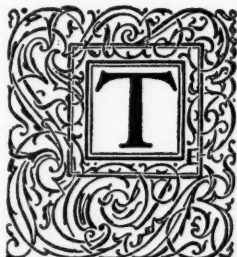
Many may think that to employ a good maintenance man will only be an added expense, but in most cases it should prove to be an out and out investment. Paying for maintenance is *not* spending money. It is the truest form of investment and the dividends become apparent in the form of increased profits. Money well spent is oftentimes more profitable than the same amount saved. This is especially true with regard to

money spent for the elimination of all conditions that hinder production or add to the overhead costs. If you are trying to get along with outside aid when things go wrong, the chances are ten to one against satisfactory service and ten to one against your bank book.

Any element that is vital to the throb and pulsation of continuous production may well be termed "the heart of the business." This being true, what more vital element in production can be named than wise and careful maintenance of your equipment?

The Printer's Part in the Follow-Through

By Marc N. Goodnow



THOSE versed in the fine points of golf know the importance of the "follow-through"—the continuing swing of the club after its first contact with the ball. Experts place much dependence on the "follow-through," not so much for the momentum it imparts to the ball as for the direction which it gives, because momentum without direction may quickly land the little pill in a ditch or a bunker or some other dangerous hazard.

Similarly, in business, the momentum of the piece of printed salesmanship may be entirely wasted without proper direction of the "follow-through"—by which we mean the most efficient use of the booklet, folder, broadside, or other type of promotion among the most responsive buyers that can be reached.

Peculiarly enough, this "follow-through" process takes place after the work leaves the printer's hands, but the feeling is growing outside the printing industry, if not in it, that the printer should play a continuing part in the job. In other words, his work of supplying promotion material can not be said to be altogether complete until the promotion is put into circulation.

Of course, this is a moot point and a rather intricate one. It has been widely discussed and from varying angles. I have heard both printers and buyers of printing debate it and always there were two sides. But it was noteworthy that those who were most successful held the view that they owed their customers some degree of "follow-through," some measure of direction to the printed salesmanship they had created for them. In brief, these printers did not subscribe to the principle of *caveat emptor*.

If one is an altruist he may take the stand that by assuming such a responsibility he is fulfilling a moral

obligation to the man who spends money with him. If he is a little more hardboiled in a business sense he may prefer the point of view that the proper "follow-through" simply means a repeat business for him; it produces satisfied customers. At least the reflex of the good folder properly directed to and circulated among readers is more often than not in favor of the printer.

"That was a great folder, Tom," I heard a customer tell his printer one day. "It has sold a lot of goods for us."

This customer's satisfaction was reflected in his continuing relations with that printer. In fact, it was surprising to see how much confidence he placed in his printer's judgment and ability as a result of that first success. And his confidence was by no means misplaced, for I happened to know how carefully the printer had prepared himself for that particular job; how he had made sure not only of the printing job itself, but of the proper "follow-through." He wanted his work to succeed even after it left his hands—and it did. I wonder how many printers have that same idea.

If there is one thing more important than another in advertising and selling of whatever nature it is the realization that each step in the sale is but one of many; it never stands alone; it always accompanies something else; and, like woman's work, it is never exactly finished—not even after the sale is made, for the thing sold may need service or new parts or it may wear out and need to be replaced. Printing, like other merchandise, is subject to the same factors of need. So the selling process, theoretically as well as practically, goes on even among satisfied users.

PRINTERS having clients without advertising agency affiliation must pinch hit as advertising counsel, to some extent at least. It is poor business to unload on such a customer a quantity of pieces in excess of what may be profitably distributed. If the printer would keep such accounts he must go even farther and suggest ways and means for making the publicity resultful. He will even suggest a smaller size or cheaper paper if an order blank or return card—which generally increases results—is otherwise impossible. In other words, the printer must take an interest beyond production in whatever he does—that is, if he would get reorders.

The printer can seldom say to himself, "Thank the Lord, that job is done and out of the way," for it isn't. In fact, it isn't out of the way, really, until it has done its work for the customer, helped him sell his goods and returned him a profit. For if it doesn't do that, he, at least, will never forget it — and if he doesn't forget it or remember it pleasantly, how can the printer escape? The inevitable reflex is there.

Thus, there is some justification in the caution to think of the "follow-through" — what the printed matter is going to do after it leaves the customer's hands. Is it going into circulation and the right kind of circulation? Is it part of an orderly process, and does it properly represent the goods to be sold? Furthermore, is its cost going to promote the plan or cut it off in the middle?

A printer whom we will call John Smith was brought face to face with one of these problems not so long ago. His failure to consider its importance — and the consequences — may serve to enlighten others.

A customer had fallen heir to an old manufacturing business about which he was extremely enthusiastic. Right off, he wanted a beautiful booklet prepared describing the history of the concern, with lots of "institutional" copy selling the house and its reputation. It was to be a sort of souvenir of a long period of service to the trade as well as a valuable piece of promotion among a widely extended audience of prospective buyers of his product.

Smith spread himself on this job, for it represented a considerable expenditure and gave him an excellent opportunity to show both his sales and his mechanical ability. And he proved himself equal to the task, even if the time was shorter than it should have been. The manufacturer pronounced it "brilliant" and Smith swelled with pride.

But two months later Smith received something of a shock when he called again upon his customer and discovered one corner of the office piled high with his booklets, still in their wrappings. Upon inquiry he learned that about half of the five thousand booklets had been mailed to the trade and old friends and that the remainder were so many "white elephants" on the hands of the customer because of two reasons: First, there was no suitable group to which to send that number of books; second, the books were too expensive to mail to people who had not first expressed an interest in receiving one.

The customer was sour; he felt he had overshot the mark both as to the number of booklets and their cost. In the cold gray dawn of the morning after — when the bill came due — he had looked upon his booklet venture in an altogether different light.

Smith had rather innocently taken it for granted that if his customer ordered five thousand copies of a publication he must know where to place them. But now he saw how dangerous it was to prepare this form of enterprise without a definite plan for its circulation where it would accomplish the purpose for which it was designed. Not that distribution was a particular department of his business, but that it was the final,

culminating step in the plan and a very necessary one, if the plan were to be successful.

What Smith did is not offered here as a method for other printers to follow in like predicament; it was just his way out of a dilemma, for though he did not consider himself morally responsible for his customer's mistakes, he did believe it was good business on his part to put his product to work one hundred per cent. So he designed a clever little mailing piece which he offered to supply free of cost if the manufacturer would agree to use it on lists which Smith secured. The proposal was accepted and before a great while the little plan to merchandise the company's souvenir booklet began to bear fruit and the entire "over-supply" moved out gradually to various points of the compass to stir up interest in the larger booklet.

Whether it was up to him or not, Smith felt he could afford to give an extra service to make the larger job really effective. And then, too, as he afterward explained to me, he had "just a slight feeling that he had not been careful enough in the beginning to make sure that his customer knew what he was doing."

The lure of the "long run" operates in printing circles just as it does in theatrical circles, and unless the printer has enough stamina to question at times the big figures he may likely overload his customer with material that either can not be moved readily or that grows old and useless before all of it sees the light of day. The advertising man would naturally ask the question, "Where are you going to send all of these?" For a thought constantly in the back of his head is "old man results," and benefits seldom issue from promiscuous mailing. There has got to be direction and definiteness. The "long run" has little to do with it if most of it reaches the wrong crowd or it never is put in the mail.

The printer isn't beating himself out of a job by prying far enough into his customer's business to find out how many pieces of printed matter he can use without waste. He may thus reduce the number of pieces he prints by several hundred or even several thousand, but if he improves the efficiency of those he does print, he is storing up future rewards for himself. He is, in fact, in much the same position as the manufacturer or jobber selling to the dealer; overloading the poor fellow seems nice at the time the first order is taken, but wait until the time comes for the repeat order and see what happens! Usually there is an accounting.

Manufacturers selling to industry go so far as to make rather exhaustive surveys of the needs of their customers; their engineers then prescribe scientifically for the client and attempt to supply him with exactly what he needs. Tom Smith's customer would never have thought of installing a machine for production purposes without the advice of highly paid engineers, but he had his own ideas about the promotion end of his business and did not think it worth while to consult the engineer of his printing. If he had done so — or if Smith himself had volunteered the essential information — the results would have been different.

It is worth the printer's while to give thought to this matter of the "follow-through" if he hopes to be all that his customer often expects and deserves. When working with an advertising agency there is, of course, ample reason to depend upon the agency's plan as being complete in detail, but when the client is of that larger group having little training or experience in the subtleties of public or mass psychology, the printer is under the necessity of thinking ahead both for himself and for the customer. It is really surprising how little knowledge of public reactions even successful business men sometimes have.

A handsome booklet of eight thousand copies was being set in type when Thompson, another printer of my acquaintance, learned from his customer that no arrangement was being made to get any sort of reply from those who received the book. It hadn't even been thought of; besides, it would add to the cost. The customer argued that he would know, anyway, who received his booklet.

"Yes, but are you making it easy for prospects to order from it?" asked Thompson. The customer didn't know about that. But he was sure he wasn't going to spend any more money on that job.

So Thompson, believing in cutting down all possible resistance, went over the job, substituted another

cover which would serve just as well but cost less and showed the customer how he could save enough to pay for a printed return mailing card enclosed in the book. That single idea and his willingness to go to the trouble of including it in the job brought Thompson eventually more than enough to pay him for the time and energy expended on it. For it produced direct orders — and who can argue against that? It was simply a matter of thinking of the "follow-through" — giving the prospect everything he needed under one cover and thereby making the printing job really effective.

We say that advertising insures and protects a product, but advertising itself has to be insured and protected by the proper arrangement of its every detail. Unless the stage is correctly set, with every property in its right place, the action of the play may never get across the footlights; the audience may go home without knowing what it is all about.

Thus, in printed salesmanship there is the same necessity for the presence of every factor that time and test have proved should be present. Some of these, it is true, appear to fall outside the range of the printer's activities, but it should not be hard for him to discover their application to his work and success. In a sense they are the safety measures that not only help him to keep customers, but to secure and satisfy new ones.

Simplification of Forms Improves Office Efficiency

By Ray M. Hudson

Assistant Director Commercial Standards, Bureau of Standards



THE foundation of our present-day practice of settling business transactions through the medium of negotiable paper, checks, drafts, and bills of exchange dates back nearly a thousand years. The medieval merchants of Italy, France, Spain, and other European countries were beset with the ruinous hazards in transporting money and the movement of their goods was hampered by the exactions of scores of petty states. These difficulties and uncertainties drove them to inaugurate those trade customs which found expression in the so-called "Law Merchant" and the establishment of their own courts for settling disputes and adjusting claims.

In those early days these traders developed sufficient unity and organization to enforce their own practices and to secure substantial uniformity in application.

Exchange bills, letters of credit, and similar commercial documents came into general use. Although statisticians have given various estimates of the extent to which commercial transactions of today are settled through the medium of bankable paper, it does not seem unreasonable to assume that ninety-five per cent of all business dealings are paid in that manner.

No estimate is available of the thousands of different sizes, shapes, and arrangements of the forms which have been devised for negotiable paper. These instruments vary all the way from the exceedingly small check, designed for dainty feminine use, to the bankable document that must be folded and unfolded several times whenever it is used. Often the arrangement of information on these documents reflects personal preferences unsupported by essential requirements.

It is not unusual for one large company to receive a thousand invoices a day, of different sizes and wording, also arrangement. This causes a considerable waste of effort and time on the part of those who handle, check, audit, and file them. At the request of certain groups, therefore, the Bureau of Standards of the U. S. Department of Commerce went into the matter and has recommended reducing thousands of varieties of office forms to three. As the producer of these things, the printer is interested and should know what is going on. A part of it is here related by Mr. Hudson.

Frequently the forms carry much ornamentation or advertising. Divergencies in arrangement and variations in size have added uncertainties, caused unnecessary clerical labor, also wasted time when preparing such paper for deposit, and further have substantially impeded its progress through the various banks.

What has been said about great variety in commercial documents in general applies with particular force to invoices. It is not unusual for a large company to receive at least one thousand invoices a day, of different sizes, wording, and arrangement. It is evident that this condition must cause waste of effort on the part of those who handle, check, audit, and file these invoices. The last twenty years has witnessed an amazing growth in the burden, on larger companies, of customers' invoices. One company, for example, had to maintain stocks of more than five hundred special or customer invoice forms and write all its invoices to each of these customers on his private or special form. The extra burden thus thrown on the vendor is obvious.

A few years ago several interested groups requested the Division of Simplified Practice of the Department of Commerce to call conferences of users of office forms to consider and, if possible, adopt certain simplified forms for general use. These groups recognized that simplified forms, when made standard by general usage, engender good will by furthering coöperation and expediting business transactions. Likewise by promoting efficiency and thus tending to put business undertakings on a more systematic basis, purely traditional and often wasteful practices are eliminated. Expenses are reduced and substantial economies are gained.

In consequence certain commercial forms have been simplified under the auspices of the Division of Simplified Practice. Warehouse forms have been reduced from hundreds of varieties to fifteen. This simplification, which became effective September 24, 1924, was drafted and supported by the American Warehousemen's Association. The president of the association said at the time, "The use of these standard forms will eliminate misunderstandings and greatly improve the service of the warehouse business throughout the United States."

The simplified practice recommendation for bank checks, notes, drafts, and similar instruments, which became effective March 1, 1926, reduced an unknown number of varieties to one size for each instrument. Advertising matter, pictures, etc., are to be eliminated as far as possible from the face of checks and voucher checks. Where, however, it is felt necessary to show trademarks, insignia, or other display, such design should appear in the upper left-hand corner of the check and should not encroach upon space to be used for payee's name or other essential features. In promulgating this recommendation, the American Bankers Association, the American Institute of Architects, the American Society of Certified Public Accountants, the Association of Manufacturing Bank and Commercial Stationers, the California Manufacturers Association, the Lithographers Coöperative Association, the National Association of Manufacturers, the National Association of Purchasing Agents, the Railway Accounting

Officers Association, the Railway Treasury Officers Association, the United Typothetae of America, and many other organizations played a prominent part.

The recommendation for commercial forms, including invoice, inquiry, and purchase order forms, reduced thousands of varieties to three. This recommendation became effective April 1, 1925. The simplified invoice combining the best features of the national standard invoice as adopted in April, 1925, and the uniform invoice projected shortly thereafter, was adopted February 17, 1927. Among the associations which have accepted this recommendation are: National Association of Purchasing Agents, Railway Accounting Officers Association, American Manufacturers Association, American Supply and Machinery Manufacturers Association, American Walnut Manufacturers Association, Association of National Advertisers, Autographic Register Manufacturers Association, Continuous Fold Printers Association, National Association of Certified Public Accountants, National Association of Credit Men, National Paper Box Manufacturers Association, Press of the American Institute of Architects, and the Sales Book Manufacturers Association.

It is obvious that the standardization of office forms can only be effected through coöperation. The interchange of ideas and experience is the satisfactory method by which business can attain the best results. The formulating of a simplification program is only a step toward the goal. The simplified forms must be practicable and must be generally adopted if the advantages of simplification are to materialize.

In general, the final draft of such a standard is not the product of an individual but the composite of the best ideas and suggestions advanced. It must be borne in mind that any departure or variation, however slight, from the simplified form, as adopted, will be confusing to a large number of employees who have to handle the instrument and will result in inconvenience and difficulties in many directions. Few individuals would care to assume the position of being able to improve upon the result of the considered opinion and experience of the large number of specialists who have helped to make the simplified bank check and the simplified invoice form the best for general use.

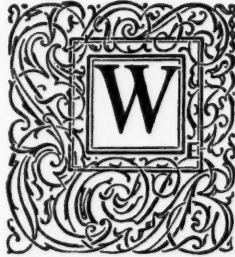
While any form promulgated for general use will in certain cases be susceptible of changes to meet individual views, nevertheless in the interest of the "greatest good for the greatest number" it is necessary to sacrifice one's individual preferences. The simplified forms do not necessarily represent a fixed and unalterable practice. On the contrary, they are subject to revision or reconsideration whenever the majority of users concerned find there is a manifest need for such action. Standard forms ought not to be altered merely to meet some transient situation, but instead effort should be toward a thorough test of the applicability of the standards to individual cases.

The simplified business documents above referred to have been in use for some time and have proved their practicability and adaptability. A closer adherence to the standards will eliminate much of the waste now due to excessive diversification.

The Editor as an Interpreter

By Rev. John Danihy, S. J.

Dean of Journalism, Marquette University



WHILE endeavoring to put before you the office of the editor as an interpreter, I am not going to be caught in the trap of the beginning of newspapers—the source of endless useless speculation. Whether the *Acta Diurna* of the Romans can claim the distinction of being the first newspaper, or whether the first newspaper was the book of Genesis in which Editor Moses mingled news and comment so wonderfully, is for history or archeology to decide. This much we know: the first daily paper in England, the *Daily Courant*, 1702, was strictly a newspaper, exclusively a newspaper without a hint of editorial. The pamphleteers, whose name was and still is legion, furnished the world, often to the point of saturation, with comment and controversy, attack and defense, proselyting and propaganda.

But with the growth of the newspaper came the demand for something more than the presentation of facts, although facts, news, the history of the world in the making, was, still is, and always will remain, the vital principle of journalism. Therefore, reporting is the basis of the newspaper. Nevertheless, readers wanted something more than the bare facts—they demanded that these facts be set forth in their relation to life in the living; they demanded the meaning of the facts, the lesson of life behind the fact. And this demand led to the editorial page which is now the individuating note of the newspaper. At first it showed itself in what is now called "editorializing the news," a vice which is far from rare in the present day. Finally, in the evolution of the modern newspaper, it was found more practical to separate the news and the editorial sections. One of the causes which contributed to this separation was the growing sense of responsibility to the reader, the feeling that the newspaper was a moral personality, and therefore must have distinct and clear-cut opinions and principles—in a word, a definite policy. Evidently this unity could not be secured if every reporter were permitted to "gae his ain gait" without reference to any settled standards.

The separation of the editorial from the news columns is an ideal, and like most ideals is apt to be frayed in the conflict with reality. Taking human nature as it is, there always will be some editorializing of the news, because the news must pass through the crucible of a personality before it reaches the reader. Call this a defect, if you will; it is inevitable. Nor do I think it necessarily a serious defect. We do not demand infallibility from an editor; we ask honesty, fearlessness,

maturity of judgment, the possession of definite convictions and the ability to set them before us clearly and forcefully. The readers of newspapers are the ruling class in a free country. They are to a

great extent too busy to seek the lessons of life in the living; the editor is an expert, in his way.

Let us establish this fact in our minds: The public, the citizen, the men in the office, the shop, the factory, the store have it in their power to direct the activities of the country, to control its destinies, to determine its character. And this public is the employer, the real boss of the editorial writer, standing above and behind the managing editor and the publisher. The public may at times be an easy boss, lax in asserting its authority, and one that leaves the door open to many abuses, but this in no way excuses the employe. His duty is to give the service for which he is hired. An honest laborer does not shirk, does not cheat, simply because the eye of his employer is elsewhere. We hear a great deal of prating about the dignity of "our profession"—and it is true, but let us look at it from the standpoint of common honesty. We are workmen paid to do our work, and in the words of Thackeray, "Let us be honest."

While not denying that a newspaper can be carried on in a way without editorials, I assert that the editor is making a huge mistake in leaving out so important a department of his paper. I even venture to assert that the time is coming when the newspaper without an editorial page will be looked upon as a freak. There are two reasons for this: First, the needs of the time; second, the needs of the reader. Owing to the wonderful inventions of the present age, the world is continually getting smaller. The telegraph, the wireless, the radio have brought the uttermost parts of the earth to us daily, even hourly. When Daniel Webster delivered his great "Reply to Hayne," the Middle West had to wait for months for a good abstract of it, and for more months for the complete text. Today an important speech, a declaration of war, a president's message is before the reader almost as soon as it is heard by the direct audience. The wonderful development of means of transportation has not only bound the East and West with bands of steel, but has linked nations and continents together in a proximity undreamed of by our great grandfathers. We can and we do go from Milwaukee to Athens in less time than it took the pioneers to travel in the covered wagon from Milwaukee to Omaha. I need not dwell on this fact; it speaks for

WHILE there is talk—as there always has been, of course, pro and con—on the merits and benefits of the newspaper editorial page, it is refreshing to read what Father Danihy has to say on such topics as editorializing the news and the position of the editor in his community. In a readable and scholarly way, he tells you publishers of newspapers things you'll like to read, things that will encourage you to throw out your chest and, best of all, things that if taken seriously and applied will inspire you to do a better job of publishing.

itself. The first result is that we do travel, that our neighbors are no harder to reach at a distance of a thousand miles than in the old days at fifty or a hundred. And this makes us know them better, deal with them, interchange not only commodities, but thoughts, ideals, aspirations. It is unifying America.

The most important result for us to consider today is that this unification has completely changed the conditions of the dwellers in the smaller communities. The man in the small town and on the farm no longer waits for news to percolate in from the larger town, which formerly had to wait for the large center to tell the world news. He gets it direct from his own paper which gives him everything of importance in the current life of the world at the same time as the metropolitan papers are giving it to a bigger audience, perhaps more fully but not more accurately to the man in the large city. Have you ever thought what this means? It means that the man in the smallest city that has a daily paper is as well informed, has as lively an interest in the progress of the world as the denizen of the crowded city. He demands and must have the same intelligent service from his editor.

It is this changed condition and the corresponding change in the attitude of the reader that makes the editor's task quite different from that of the man who ran the country or small-town paper a generation or two ago. The broader change of interest, the keener interest, the more immediate importance of the community afar call for added qualities in the man who runs the editorial page. He is to interpret the news in terms of life. To do this he must know the news and he must know life. His mission is apostolic. Through him the message, often dimly hinted or completely veiled, must be made plain.

As time goes on we find the fighting editor slipping into the background, the mere controversialist disappearing, while the page becomes more and more interpretative. It may interpret through the news page, the summary, the review; it may, and at times it will, be argumentative, slashing, or casual; it may become a serious essay, a flash of humor, a human interest story. But in whatever form it comes, the readers will ask, "Is it life? Does it build up the nation? Does it make for better citizenship, for honest business, for family unity, for personal purity?" These are the acid tests of editorial achievement.

I have referred to the big, broad tapis concerning the editor. I have done this because it seems to me that the duty of the editor to interpret the national and international phases of life needed stressing. Now let us look at the home field, the community which depends on the editor in his campaign ground. He must know the citizens of his own town, their tone, their temper, their possibilities. He must know their faults that he may correct them; their virtues that he may use them for the common good and upbuilding of the community. But knowledge is not enough. He must sympathize with them, wish them well, seek their good. He must be strong enough to swim against the current in case of need and broad enough to see the other fellow's point

of view. Enemies he must necessarily have, but he should not make them, just accept them as part of the price of leadership.

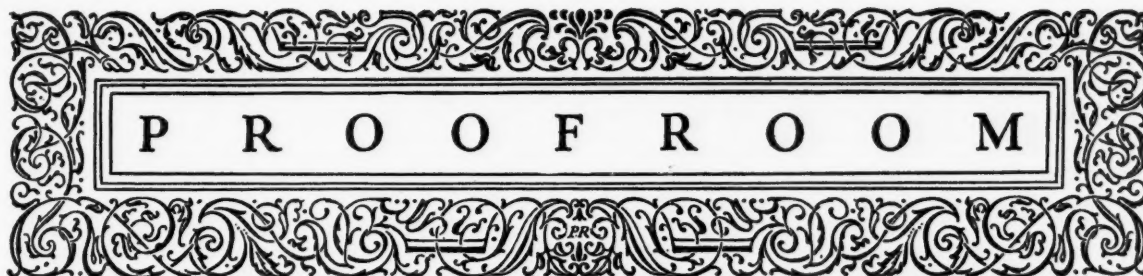
He must be able to foretell effects not merely from causes but from tendencies, that they may not become causes. His finger is ever on the pulse of the people to find out the general health through the circulation. If he can not tell sluggishness and low vitality from fever he can not prescribe. He is the responsible spokesman for his following and must not let the wider field of the world excuse him from the duty and charity that begins at home, always begins at home, and extends outward.

There is another reason for the influence of the country editor. He is a personality; his city brother is merely a writer. This again is unavoidable; a necessary result of environment. In his community the country editor knows everybody, or at least everybody knows him. He meets the leaders in business, the ministers, the lawyers, the doctors, the politicians. He knows who is in jail, who is going to be, and who ought to be. No movement, whether it be to clean up the town, to provide recreation, to relieve the distressed, to purify politics, to give a church social, a religious revival, a school entertainment, or a dance, is thought of without his cooperation. He is the composite of all the activities of his people. Every organization in the town is asking his aid. The possibilities of personal influence are limited only by the limitations of his powers. In this he has the greatest asset of man, the power to personally guide his followers. There has not yet been discovered a substitute for personal influence. Machines are only machines, but a man is a man. In a big city, the individual withers. No editor can ever be again what Charles A. Dana, Horace Greeley, the elder Bennett, and James A. Raymond once were to New York city, to take one city. No institution can dominate Chicago as the able editor dominates his community; here is your opportunity. It is a wonderful life, even if its pay is only partly in money. But we still believe that money is not everything.

I have said nothing of the style. No editor needs to be told how important the telling is. It is the subject of daily study. It comes at its best, not from books, but from the keen intelligence, the warm heart, the passion for right that thrills the heart, burns in the brain, and thrills through the fingers to the waiting page.

Is this ideal too lofty? Yes. Can we ever hope to arrive at it? No. But, oh, the glory of the struggle! The gladness of finding that we are more and more approximating our ideal.

God help the man who has a task that he can do perfectly! He is a man without ideals, without imagination, without ambition. Ideals mean something always beyond the highest accomplishment, something we can approach but never reach. Ideals rule the world, even while the world cynically derides them. We never shall be perfect in our calling, but let us be thankful that our calling is so high that the pursuit of it, through praise and blame, in sickness and in health, calls on the best that is in us, and that the pursuit itself is our glory and our reward exceedingly great.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
 Replies can not be made by mail.

How Many "N's"?

Again, New York: "Some papers spell 'legionnaire' and some use only one 'n.' Which is correct?"

It is Frenchier with the second "n," and I would prefer it so, subject to rulings from the responsible authority on any particular job I happened to be handling.

Reference Marks

From New Jersey: "Is there any particular order of reference marks?"

Yes: *, †, ‡, §, ¶. And then double, thus: **, ††, ‡‡, §§, ¶¶.

But as Mr. De Vinne says ("Practice of Typography"), there are too few marks for many notes, and some are weak, some are bold. Better use figures.

Immortal and Inalienable

A friend in New Hampshire asks, "Shall we ever get that quotation from the Declaration of Independence straight? Congressman Huddleston of Alabama is wrong, according to history books at hand, both of which give facsimiles of the preamble in question. It is plainly 'inalienable' there (the draft is Jefferson's own), and both books so quote it."

This writer suggests that THE INLAND PRINTER send some one to Washington to photograph the original for reproduction. Referred to the editor.

Again, the Apostrophe

This comes from Ohio: "Please settle this point for us. We have a firm in town here composed of four brothers whose father has died, and they have continued the father's name in the firm in this manner, 'Charles J. Andres' Sons.' Why the apostrophe? I fail to see anything possessive in this case. The father was senior member of a firm named Andres and Frey, which has since been dissolved. So you see the firm is not a continuation of the old one. Merely the four sons forming a partnership in the same line of business, but they wanted to keep the good name of the father."

Well, I have four sons myself; two in the navy, one at school, one at home. We are not a business family, but when they get too proud to call themselves my sons, it will be a bad day for the Tealls. When I bump off, as in the natural order of events I will before so very many more years pass, they will be my sons just as much as ever they were.

There is a strange and confusing admixture of sentiment and grammar in this inquiry. They don't mix. And this is purely a question of grammar. The brothers are correct in their use of the apostrophe. To omit it would be a grammatical error. Why cloud the argument with a history of the business? It seems to me a great many of the questions addressed to the department are explainable on just this ground: that persons engaged in a grammatical inquiry permit all sorts of extraneous factors to distort their reasoning.

"Arise," or Just "Rise"?

This one is from Los Angeles: "In a program recently produced by the instructors in the department of printing in our trade school the following sentence appeared: 'At the dawn of modern civilization . . . there rose from obscurity a craftsman.' This referred to John Gutenberg. Speaking to one of the instructors, I questioned the use of 'rose' and suggested 'arose.' He held that 'arise' implies sudden recognition and 'rise' the gradual forcing of recognition. He maintained that Gutenberg had a great struggle to attain his place as a craftsman, that he did not win his place overnight. For no particular reason I preferred 'arose' and reference to Webster only befogged me the more. May I request your opinion?"

Well, the dictionaries have to get too much into an inch of space. If I can ever retire and do what I want to do, I shall write my own dictionary, which may not be very scholarly, but *will* tell people what they want to know about words. If there is any difference between "rise" and "arise" it is such as the instructor argued for. The Practical Standard says for "arise," "to spring forth, appear . . . rise." The definition is very short, just a line or two. "Rise," however, calls for extended space to cover its many shades of meaning. The first words are prominent by contrast with those quoted above: "to advance toward summit of, climb, mount, grow upward." Here we have a clear and sharp distinction as to speed. But the two words are nearly synonymous and interchangeable. What the querist probably had in mind when he says he argued for "arose" "for no particular reason" was the subconscious feeling that "arose" was more euphonious (better sounding) in the sentence under discussion, after "there," ending in an r-sound.

A Newspaper Style Sheet

The superintendent of the *Times-Picayune* of New Orleans sends a style sheet prepared for that newspaper by Ernest H. Perkins, head of its proofroom. The opening paragraph of the foreword is as neat an expression of the reason for preparing a style sheet as could be wished for: "Some standard of usage must be established and some law must be laid down for the guidance of both operator and proofreader *in order to reduce to the minimum arbitration on matters in dispute.*" (Italics not used in the original.)

The sheet has fifteen little square two-column pages, compactly printed but easy to read. Beginning with general instructions, it passes on to punctuation, capitalization, compounding, figures, apostrophe, division of words, and finally, a small number of set-up models showing how scores, reports, and notices should be typed. Of course, such style sheets are made for use in a single office, with no thought of setting up rules for others, but even those who do not agree with all its rulings will find it worth studying.

Abbreviations

From li'l ol' N' Yawk: "Is it right to omit the period after 'Mlle' and 'Mme'?"

Here's where we show our ignorance. The general rule is, period after abbreviation; in contractions, apostrophes to hold the place of omitted letters—no period. Thus: "Sec." but "Sec'y" without a dot at the end. In the text of the University of Chicago Press Manual of Style I find "Mlle," no period. They use a period, however, for "Mr." and "Dr." They write "St." for "Saint," but then again "Sault Ste Marie," without a period. French usage, I believe, omits the period. I suppose it depends on whether you accept French usage as a guide superior to the common rule in English printing, or extend your rule to cover the French abbreviation. Maybe I'm more than normally stupid today, but this is as near as I can get to a conclusion. Myself, I would call for "Mlle." and "Mme." with the periods, unless instructed to do otherwise as a matter of office style or author's preference.

Punctuation

Next, an inquiry from Brooklyn: "I have been reading with interest your questions and answers. Answers to the following would be much appreciated: (1) Which is the better, and why, 'Jones' methods' or 'Jones's methods'?" (2) Is there ever a good reason for placing the period or comma outside the quotation marks? (3) 'This will illustrate how that the

employees lost their interest in the production question.' What about 'how that'?" (4) An author objects to the use of the dash in punctuating his writings. Can there be a good reason therefor?"

(1) Some use the extra "s" after a word ending in "s" and some don't. I was trained that way myself but have reached the stage where I employ it as a general rule, making exceptions where it sounds too strained. "Demosthenes's speeches" sure does twist the tongue. Some authorities say, "Never mind—a rule is a rule and worth suffering for." Probably it is better not to add the second "s" sound, taking for granted the reader will "get" all right, even if reading by ear; that is, having some one else read to him. It is clumsy beyond words to say "We were at the Jones's house," and logic leads you to such lengths if you rule in favor of the added "s."

(2) The larger points, query, screamer, colon, and semi-colon may be inside or outside the close-quote according to sense and grammatical logic. The less bold characters, period and comma, are placed inside for typographical symmetry.

(3) "How that" something came about is all wrong.

(4) If an author chooses to order the dash out, let him. It is his privilege. But of course his obsession against the dash should be made known to the printer before type is set. Some overuse the dash, some deny themselves its help. Moderation is best.

Are Grammars Holy Books?

By EDWARD N. TEALL



MONTH after month, in the Proofroom department, questions are asked and answered, and at least nine-tenths of them embody the perplexities of proofreaders and compositors in matters of grammar, diction, punctuation. The marked predominance of these questions over others of technical interest must mean something. To me it means first that there is among our own people regrettable ignorance of their own language's construction and use; and then, that we have a saving consciousness of our own shortcomings and the will to correct them. Is the language in decay, as some gloomy souls aver? Or is it in a period of transition, traversing a territory of change confusing to contemporaries but sure to be clearly viewed, closely surveyed and comfortably occupied by those who will follow us? If the language is decaying, battalions of grammarians may fight, shed seas of ink and die like heroes, but their sacrifice will be made in vain. No such tragedy need be anticipated, for what we see is simply a natural process of change, and change is a sign of life—it is life—in any organism.

The language is always changing, but most of the changes come quietly, unobtrusively, even unperceived except by professional observers. At times, however, the changes come thick and fast, and anybody can see there is something going on. Imagine how it was when the Normans came to England; "Ivanhoe" will help make the picture vivid and real. Expansive days of the Elizabethan era must have made the people of England more than previously conscious of language as a national possession, something to be cultivated for the common good. Then, Englishmen were going to all parts of the world, picking up new ideas and new words. Now, in America, all the world comes to us, eases in, brings new ideas and words—and does things to the words we have and the ways in which

we have pronounced and used them. Of course the language is changing; it has to change; for how could it be otherwise, as we build the world's most wonderful democracy to new levels of achievement?

What started me off on this line? An extremely interesting letter from a proofreader in Concord, New Hampshire. I know it to be a friendly letter, for it closes with an expression of appreciation for these "helpful and splendidly toned articles"—a heart-warming phrase. He begins with the remark, "In a most significant item in the November issue you said 'that the people are greater than grammar.'" This statement, somewhat exaggerated for effect, leads the writer of the letter to say: "While the statement is true and your tolerance in making it is beyond criticism, would you not say further that the grammar on which millions of people rely for mutual understanding is greater than the whim of any one of them?" Very well put, sir!

My friendly correspondent—who must in fairness be called my collaborator in this article—then refers to a query in the Proofroom department from a reader who, with the arrogance of ignorance, declared that "every so often" was wrong, "ever so often" right. He is bothered by the fact that in answering the query on its first appearance I merely showed the difference between the two expressions, one meaning one thing and the other meaning something else, but in referring to it later gave it too tolerant a reception. "Why," he asks, "since 'ever so often' in place of 'every so often' seems simply an illustration of the confusion of words by those who haven't noticed their distinctions, should we say anything else when we see the terms interchanged than: 'Wrong again!'"

To me, that is intensely interesting. I am writing this kind of an article, a diversion from customary style, because this letter helps toward a clearer understanding of what we are trying to do in the Proofroom department and these kindred

articles, namely to arrive at some sort of a general understanding of the proofreader's relation to good English and his responsibility for its promotion. And here it will be best to turn the microphone over to our friend in New Hampshire. He says:

It is a continual source of surprise in reading proof to see the grammatical atrocities that are attempted. It shouldn't surprise us, though. What more could be expected? Even those who are pretty well schooled in some lines have often paid little attention to English; and some of our snappiest writers (by the way, what would James Russell Lowell have thought of "snappiest"?) have wholly substituted the helpful but vague thesaurus for the more exacting and more scientific dictionary.

Fortunately, only a small percentage of downright errors get to press, but (and this is the sad part of it all) those which do get into print take to themselves the dignity of authority and are promptly copied by every one to whom they appeal as "something new." "I seen it in print!" What more can be said? Not much, surely, if we bow to each freak slip of the proofreader as being the seed of a new — and unintelligible — tongue.

Any language must change, naturally, to meet the needs of a changing world. For this reason the proofreader, sincere though he may be, can not set himself up as a French Academy and make deep marks through every expression that is out of the ordinary. Is it not his duty, however, to see to it, so far as he is able, that such changes in the language as take place upon his desk are something more than the changes of disintegration and decay? Such new expressions as may not be found in a comprehensive dictionary should have the decided beauty of apt improvisation before being passed without query — no matter how many times one has happened to see them "in print."

Herein is hinted the limitation of power that distresses the great proofreader. He is not an editor. His task is "to make the reading like the writing"; copy supposedly coming to the shop exactly as it is meant to be printed. Employers who resent proofreaders' claims to high standing weaken their position by holding the proofreader responsible in matters where responsibility can not be justly laid upon them unless they are freely granted editorial power. The proofreader is either a mere checker-up of the printshop's reproduction of copy, never to be held responsible for anything but mechanical accuracy, or else he is one who shares in the editorial duties and rewards. For most readers, the limit of initiative is the marginal query. This restriction is galling to the best proofreaders. It robs them of the stimulus of ambition, makes wooden men of them.

On matters of grammar, it is often true that many high grade authors whose copy goes to high class houses for manufacture are not half as competent to rule as are the proofreaders who handle their stuff. They are seldom consistent in points of style — capitalizing, hyphenating, use of commas. Their syntax is sometimes wobbly. The writer on a technical subject is apt to be more self-consistent than the so-called creative writer, for one is trained to precise processes, the other to more or less temperamental freedom from conventional usages.

What we want to get at is that the language is constantly changing, not only in vocabulary, but in matters of real grammatical nature, matters of construction. What was slang yesterday is good English today, sanctioned by what is commonly accepted as good usage. And before long, that same word may be one of the victims of an age like this present post-war period, when jaded minds strike out for relief from shopworn expressions and would rather have freshness of diction or novelty of syntax than submit to the rulebook.

But the proofreader must have a standard for his work; he must have rules of some kind. Without them his work, so far as it has the nature of editorial supervision, would be footless. His most distinct contribution, after the mechanical part of his work in comparing proof and copy, is to guard

the integrity of the product in respect of all those matters which printer folk pack under the label of "style," including along with typographical practice uniform rulings as to diction and grammatical choices. He is not an initiator; he represents his employer, whose will, as to matters of style, he works out in each job as it comes along. His own ways in writing may be quite different from those he follows, under instructions, in reading proof of a book for its publisher. He needs to be acquainted with many styles, so as to help prevent a work from becoming a patchwork of several.

Frequently, in preparing the Proofroom department, I have to answer queries from proofreaders who think a thing should be thus and so, though they can't tell why; it just feels wrong one way and right the other. This is weakness. It is proof of incompetence for first class work. It substitutes guesswork for knowledge, haphazard for method, luck for skill. One reason proofreaders as a class do not command more respect is that they do not speak of their own work with the same convincing show of authority that other workers do; too often, when most positive in making an assertion, they defeat their own purpose by giving the impression that they feel themselves on the defensive and are counting on aggressiveness of manner to accomplish what ought to be done through quiet presentation of sound arguments.

In writing answers to queries, I have more than once been amazed and disgusted at the revelation of my own weakness in this respect. I do not pretend to be an authority, nor even a scholar, but I did think I could put up an intelligent argument in support of any point of grammar. Frequently consultation of grammar books serves only to increase the difficulty, thicken the confusion. For grammarians don't agree. And that fact, too often used as a pretext for lawlessness by persons too lazy or careless to make any effort at real rightness, is a legitimate support for those who insist on some degree of personal liberty in diction and grammar.

Only the other day, while sweating blood over an editorial, I had to admire the coolness with which an advertising man on the paper went through his day's work. The difference, as I figured it out afterward, is that his work can be measured and valued precisely: so many inches, columns, or pages of space sold, so many dollars brought in. But you can't weigh or measure an editorial; there is no fixed standard. Getting the facts right is simple and elementary; the tone is the vital thing, and that is a matter of judgment. And I insist there is something of that in the proofreader's work — or at least, there should be, and must be, if he is to hold the high place in the publisher's and printer's scheme of things to which he aspires.

The grammar is not a holy book; it is not inspired, it is a human product, and it has marked limitations, at best, because it deals with language, which is not a commodity, not a thing to be weighed and measured with scientific exactness. I do not want to encourage irresponsibility, shiftlessness, or shiftiness, rebellion or anarchy. I do want to encourage self-reliance, keenness to demand a reason for everything, ability to test the reason given and to confront it with another, and a sense of merited and well used independence.



Billion for Newspaper Advertising

United States census figures on the publishing industry for 1925 have been completed recently and show that in that year newspaper receipts from advertising were \$662,000,000 and from subscriptions \$231,000,000. It is estimated by those who keep watch and compile statistics on such things that in 1927 the same items of revenue for newspapers will run away up to the billion dollar mark.

Why Printed Colors Fade

Part II.—By GEORGE RICE



BEAUTIFUL and harmonious color schemes which have been carefully worked out in compliance with the laws of color harmony are often spotted, smeared, or otherwise blemished by the acetic acids deposited by perspiring hands. In the ordinary handling of printed material in which colors have been used, the person does not realize that such deposits are being made. But provisioners who sell food-stuffs, jewelers who deal in fine plated ware, and mercers who provide silks and satins for the fair sex know the destructive



Even the fair hand of the gentlewoman can leave perspiration marks on hard, smooth, colored surfaces.

possibilities of impressions made by the invisible fluid which exudes from finger tips. The foodstuff man can placard his wares with "Please Do Not Handle" signs for sanitary reasons, but the dealer who has colored merchandise on exhibition and sale does not feel like offending prospective customers with the "Hands Off" sign any more than the jeweler or the silk merchant cares to risk a sale by objecting to the handling of the goods.

Considerable colored printed matter never comes into contact with human hands and escapes the fading influences of the ammonium carbonates exuded through the pores of the skin by persons during exercise or even when not exercising. Exterior poster work on the billboards is seldom touched after it is in place, but colored book prints, especially those for children, lithographs, playing cards, and specially designed cards for Easter, Valentine's day, Christmas, birthdays, and colorful creations for party favors receive more or less handling when in service.

A profitable field for the designer and printer of party favors in the form of artistically created designs in all of the colors of the prismatic spectrum has opened up lately. It is simply the color fad of wearing apparel, wall paper, and face ornamentation conveyed to the party favor card which at one time was staid, uninteresting, and flat, but now is beautified

with rich colors to conform to the times. Just as the lady hostess acquires a facial lift, with rejuvenation of the neck and laughing lines and eyes through modern methods of beautification, the party card and, in fact, many other kinds of cards and printed ware in general have been put into the category of the beautiful through the use of color.

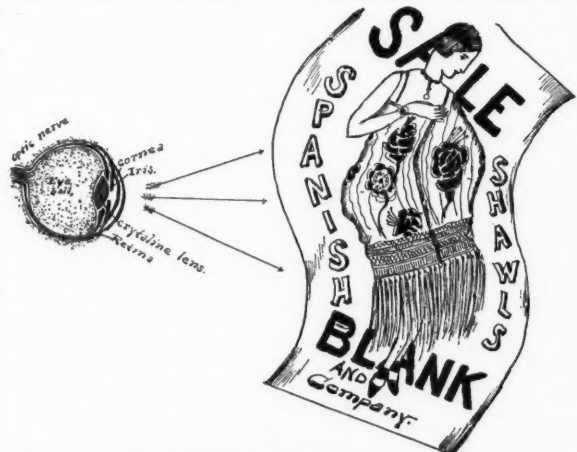
The rich coloring on the face is not touched for fear of leaving finger marks, but the average printed colors are commonly freely handled by men and women unless protected by being out of reach or between the pages of a book. Even when in a book, the colored page may be pawed over.

Physiological chemistry has long since proved that perspiration always contains small amounts of urine, and this substance passes over into carbonates that tend to deteriorate color with which it comes into contact. It is the alkaline reaction of this salt that produces a loosening action of any of the acid colors and many colors of other description. Sweat, of course, is natural, but during strong exercise the secretions become neutral and finally assume the alkaline state which is injurious to colors.

Under ordinary conditions the fluid matter of perspiration is carried off by evaporation and is unnoticed. But there is always more or less extractive substance left on the surface of the skin, and when this substance is deposited on the glossy surface of cardboard, plate, or any smooth place, a finger print is produced which can be detected by the eye or with the aid of powerful magnifying instruments. Burglars are well posted on perspiration marks and finger prints and usually carry gloves for protection against detection by police who would carefully examine with microscopic instruments the surface area of any part of an object touched during a break.

All colors can not be regarded as perspiration proof, although it is possible for the printer to ascertain if certain colors can stand up under the acid action of the fluid which oozes from the pores of all healthy persons. The usual lactic and citric acid tests for colors subjected to perspiration have been discarded by the German Fastness Commission, an organization noted for the accuracy of its color tests, because such testing proved to be definite only when the perspiration is in its first stage.

When perspiration is first deposited it is in an acid state. After a while it becomes alkaline through decomposition. If a



The faulty focus of a disordered eye conveys distorted shapes and confused colors to the brain through the optic nerve.

color is tested when it has been subjected to perspiration in the acid state it may hold, but may lose its brightness if subjected to the same perspiration when decomposed. Hence the fastness commission uses two tests, one for the colors when the perspiration is fresh and one for colors when the perspiration has reached the decomposed stage. They are as follows:

(1) For fresh perspiration: Ten grams sodium chlorid, one gram monosodium orthophosphate to a liter of solution, one gram lactic acid.

(2) For decomposed perspiration: Ten grams sodium chlorid, four grams ammonium carbonate, one gram disodium orthophosphate to a liter of solution.

Phantom fade is that type of fade in color printing which is visible under certain conditions but which does not really exist. The conditions under which such fade can be seen are two, namely, when two or more colors are grouped and one of the colors decreases the force of the other color or colors by modification under the law of complementary placement of colors; defective vision by which a faulty focusing capacity of the eye conveys distorted shapes and a confused color field to the brain through the optic nerve.

Taking the first cause of phantom color fade for consideration, the basis for this is incorrect application of the principle of complementary colors, in that two colors or two different shades of the same color placed in juxtaposition heighten or lower each other's effects according to circumstances. It is not necessary to go into detail concerning this law of color assortment, as every one having anything to do with colors is acquainted with it and knows that when red and orange are together the red will be inclined to violet and the orange to yellow, and so on through the category of colors. The apparent faded aspect will disappear when the red and the orange are observed separately. All this is taught children in the schools. Complementary colors can be seen easily by fixing the eye steadily for several minutes on a colored object placed on a white paper.

A hazy greenish ring will play about the circle of the red object and an orange ring about a blue object; all of the staple colors can be tried out in a similar way to ascertain which are the complementary colors. A peculiarity is that after gazing upon the colored object and closing the eyes the impression of the object will be retained in the complementary color and not its own color. A greenish spectrum will be retained by the eye if the color of the object gazed upon was red.

We recall a customer's complaint in the case of a phantom fading of black in a color scheme made up by direction of the customer. The printer proposed using the black in conjunction with bright colors which would tend to increase the brilliancy of the black by juxtaposition. The customer desired more somber colors and these tended to deaden instead of increase the brilliancy of the black. The customer assumed that the black had faded. It was simply deprived of its luster by contrast.

If a customer wants certain color combinations regardless of the art and science of color assorting and will not take advice from the printer, it hardly seems fair to blame apparent or any other type of color failure to the latter. Yet the printer is usually held responsible for an unsatisfactory job. If he prints a different combination of colors from that required in order to have a harmonious effect, the customer will not be pleased. Sometimes even when he prints a dazzling array of colors in accordance with directions, the depreciated luster of some of the colors, as a result of color contrast, will cause dissatisfaction.

A dealer in papier maché goods selected some high-grade black ink for printing on violet and dark green surfaces. Standing alone the black was bright. When printed on the violet and green the black lost its force just as the printer had previously explained to the dealer. Then the dealer wanted the

black on a crimson ground. Black on any of the reds will take on a greenish tinge which may be mistaken for fading of the black. I mention these incidents to bring out the fact that while the printer usually foresees the effect that will result from the contrast of colors, the man who pays for the printing job wants his way and as a result gets work in which certain colors are deprived of their original brightness by overshadowing colors in the same color field.

Many a good color job has been condemned by a customer whose eyes were not right. No man should undertake to criticize a color creation in ink, paint, dye, or stain when his eyes are disordered. The trouble is that most men whose eyes are affected are not aware of the affliction. When the Eighth Division of which I was a member was organizing at Camp Fremont, California, in 1917, hundreds of young men who had volunteered or had been drafted were rejected for eye troubles which they did not know they had. Eyes have to be right for war, so as to read the colored signal flags in daylight and the colored signal rockets at night. Unless colors can be distinguished and forms seen correctly, a man can not be used in war. Evidently many men who could not tell colors or vision shapes correctly got by in the commercial and industrial trades, for I met with some who had been artisans in work requiring good eyesight.

If the crystalline lens of the eye is too convex, myopia or short sight results, and the rays of light form an object too far in front of the retina for a correct focus and both colors, shapes, and objects looked upon assume a distorted and confused state. If it is presbyopia or long sight, due to a flattening of the crystalline lens, the eye is not then sufficiently convergent and the rays form their focus still too far out instead of on the retina, and all colors and images will be confused. Back of the retina is a black membrane substance that absorbs all rays which should not incorporate in producing vision. If this membrane is imperfect, color distinctions can not truthfully be made. To a defective eye a perfectly straight line may seem crooked, just as a true color may seem faded. The opticians can overcome many eyesight troubles with correctly fitted glasses, but any man engaged in color artistry should make sure that his eyes are right.



An Idea Source Always at Hand

By ELLIS EWING MURPHY

Regardless of whether a printer's salesman centralizes his efforts on straight commercial work or sells out-of-the-ordinary jobs, such as folders, booklets, brochures, pamphlets, he has at his finger tips a source of ideas or suggestions for attractive design and color combinations in the matter sent out by the paper houses. In some shops this literature is carefully preserved and the point made that every salesman note its daily receipt. There are, however, many printing establishments where such direct-mail advertising is discarded after being read.

It is often the case that a file of attractive pieces of trade publicity shown a prospect will awaken an interest in some particular grade of stock, color combination, or design. It is then a simple matter to adapt the needs of the client to the same format. No one likes to copy a thing outright, although it is perfectly permissible to use a similar style. The right to use the paper house specimen, all or in part, is more often permitted than refused; in fact, most advertisers offer the free use of electrotypes wherever they occur.

In the smaller shop particularly where it is not the custom to turn out attractive work in volume and variety, the salesman is not necessarily bound to show only his own samples, but can with explanation display the literature he receives and with truth state that he can duplicate it to suit his customer.

More Efficiency in Machine Typesetting?

By CHESTER A. QUEAR



MECHANICAL processes in use in the printing industry have undergone many changes during the past quarter century. The changes have nowhere been more radical than in the composing room. Here new and improved methods began with the invention of mechanical means of composing type. These changes and improvements are right and natural. The man who is satisfied with things as they are never makes them better. Doing today what he did yesterday, and this year what he did last year, dead to the opportunities around him, he rests and rusts — the self-satisfied worker, be he employer or employee. What hope lies anywhere, save in the widest freedom to inquire and expound — always with respect to the rights and opinions of others? The conservative who imagines that things will never change is always wrong. It is in silence, denial, evasion, and suppression that danger really lies, not in open and free analysis and discussion.

Of no use are men who study to do exactly as was done before, who can never understand that today is a new day. The printing industry needs men of original perception and action, men of elastic minds, who can live in the moment, but who also can take a step forward.

Production is a goal to be striven for in all modern composing rooms, and for this reason typesetting machines have been placed therein; but it is not possible to obtain composing-room efficiency if the machinery used in it fails to provide for the needs of the hand compositor.

In the production of complete pages the work of the hand compositor is as essential as the work of the machine operator, because up to the time of this writing no machine has been devised that has eliminated the work of the former. His work is necessary for makeup, combining the display matter with that of the machine-set product, etc.; hence there must be co-operation and collaboration between the machine operators and the rest of the composing-room force.

The fundamental idea in the design of composing machines was to furnish the compositor with a machine to transfer copy into type at the *maximum speed* with the *minimum effort*. To obtain this object the fact should be borne in mind that there are certain rules regarding the operation of typesetting machines that have been developed by practical men after years of study of such machines. Careful adherence to these rules means a better day's work — better for the employer because of more production; better for the operator because of less fatigue at the end of the working day. Why should either the employer or operator use his own judgment about the operation of these machines, when methods have been finely worked out by men who did not suit their own whims about the matter, but who spent long years of study on the right and wrong methods of doing the same thing? *Does the man at the case change the layout of the case to suit his whims?*

The quality and quantity of an operator's work depend largely upon the conditions under which he works. Nearly every one of us is aware of the marked effect that good ventilation and proper lighting have upon output, but our knowledge is not always put into practice. We are told by scientists that fatigue, which many times is the direct result of poor working conditions, is due to a poison — the "toxin of fatigue" that is generated in the body at work. The body can take care of itself under proper conditions, and produces sufficient anti-toxin to neutralize this toxin of fatigue, but if the latter is

generated in too great a quantity, a steady self-poisoning results. It is because of this fact that scientific management has made such an extensive study of motion. Intelligent employers realize its great value, because it means the conservation of the energy of their workmen.

Naturally it is of advantage to eliminate all useless motions. For five thousand years men have built houses of brick, and in all that time there have been no changes made, either in the tools used or in the manner in which the work was done. Laying bricks is perhaps far afield from the efforts of the typesetting-machine operator, but consider, for example, the fact that Mr. Gilbreth, the foremost authority on the study of motion, has reduced the number of motions required to lay a brick on filling tiers from eighteen to one and three-quarters motions a brick! Behold, not only is there an increase in the output, but no less impressive is the conservation of the workman's energies, for the elimination of needless fatigue enables him to get more out of life in both working and leisure hours. Unnecessary motions apply as well to the operator of a composing machine.

An operator spends more than twenty-five per cent of the hours in a year sitting in the same chair; therefore the selection of his chair is of the utmost importance. If the body is kept in a fixed position, quite as much energy is consumed as in working. Few men can stand at "attention" for more than an hour. Therefore the folly of expending energy on supporting the body in "any old way," when a suitable chair will do the work, is obvious. There are a number of correct, solid, and rigid chairs on the market, made expressly for operators. It is not economical to place the operator on just any stool.

Thoughtful employers provide low platforms upon which the composing machines are placed, allowing the operator to stand for a time, when tired of sitting, while operating the keyboard.

How often is the importance of the effect of good light upon the operator's output and general welfare considered? Light should fall over the operator's left shoulder. Hanging lights are unsatisfactory, because the light is almost certain to strike the operator's eyes when he glances up. Looking frequently into a bright light is a severe and entirely needless strain on the eyes. Perfect illumination is of the utmost importance to the progressive employer who is interested in obtaining maximum efficiency by providing for the comfort of his employees, for bad lighting is the cause of most eye strain. Eye strain is one of the chief sources of fatigue, and fatigue means loss of product. A man to be a good citizen in the broadest sense must not be too fatigued at the end of the day to be able to enjoy himself and profit by the marvelous opportunities for self-development that are on every hand.

"Verbal Orders Don't Go Here," or words to that effect, is printed on all job tickets and inter-office correspondence in most up-to-date printing establishments, but (and how is this for consistency?) the composing-room foreman, or general printing superintendent, who will not even permit a piece of paper to be cut without written instructions, gives the machine operators no instructions except the copy — which latter is, in most cases, full of errors and glaring inconsistencies. Written instructions are given to everybody *except the one who needs them most*, and just a "Set that" is given to him.

*These data, as well as some other technical data presented in this article, have been taken from "The Monotype System," a book published by the Lanston Monotype Machine Company, Philadelphia, and permission to print same, which was given by the publishers, is hereby acknowledged.

Invariably "that" is badly written, misspelled, improperly punctuated, grammatically incorrect, and with a different style in each paragraph. Naturally these inaccuracies must be corrected before the job is printed. *Who is the one to do it?*

What is the cost of editing copy? We are assailed by the fact that *the errors must be taken out of the copy some time*. It is more economical to read and correct the copy in the proofroom as carefully as a first proof is read from unedited copy. After that, proofreading consists of comparing proof with edited copy. *Most certainly it is quicker and cheaper to correct a mistake in the copy with a pencil than to correct a mistake in type*. But even going further, the cost of correcting the type is insignificant compared to the loss of product caused by unedited copy. For example, an operator producing five thousand ems an hour hits three keys every second and sets thirty words a minute—a word every two seconds. Surely no further argument as to the advantage of furnishing the operator with properly written instructions (which is only clean copy) is necessary.

The majority of operators are well educated. Many are high-school graduates or have an equivalent education. The very nature of their work requires that they be able to spell and punctuate correctly, etc. But is there anything in this that will determine if an author has used the right spelling when he writes of the "selvage" of a cloth? Or should it rightly be "selvedge"? Most operators have an inkling of science, but does this help them when setting copy in which the expression "degrees Beaumue" appears? Should it not be "Baumé"? Many employers would consider themselves as impersonating Santa Claus if they placed an approved dictionary in the composing room.

Why should the composing-machine operator be treated as the Cinderella of the printing plant? Copy is frequently handed to him on ridiculously thin paper that should never be used for manuscripts. Badly smudged carbon copies are often received. Quality printing requires that all terms throughout the article be consistent. Yet "%" is used on the first half-dozen pages of a manuscript and then the author (who perhaps may be excused in this instance) writes "per cent." This means hand correction at the case, in using monotype machines, or, naturally, resetting entire lines in the case of other composing machines. Whose fault is it? Clogged type faces appear in manuscripts (here the author can't be excused) which force the operator to rack his brain and ruin his eyes in an endeavor to distinguish an "o" from an "e" or an "a." And so *ad infinitum*.

Antonia J. Stemple, in an article under the title of "Lo, the Poor Proofreader," which appeared in the May, 1927, issue of THE INLAND PRINTER, says:

He finds it sometimes necessary to be a mind-reader, to have a wide and encyclopedic fund of information on every conceivable subject, to be able to work at top-notch speed for extended periods of time without breaking or fumbling under the strain or losing his wits. He must read chirography resembling a Chinese puzzle, decipher typewritten copy, juggled, lined and interlined till it resembles a map of the United States.

As the title suggests, this writer champions the cause of the proofreader, but with all due respect for the trials and tribulations of said proofreaders, how truly may her entire article be applied to the defense of the composing-machine operator!

A composing machine enables a man to work five or six times the speed of a hand typesetter. But is there anything about any composing machine that will enable its operator to decipher bad copy, determine the spelling of unusual or scientific words, or correct badly punctuated sentences, etc., any more quickly than a man setting the same matter at the case? The composing machine speeds up an operator's fingers—not his brain. Careful tests show that bad copy will often reduce an operator's output more than one-third. *In other*

words, to save the fancied expense of preparing copy the management will be content with but two-thirds of the return he should receive from his money invested in a machine and the wages he pays its operator. Consider what this means in the case of a battery of ten or more composing machines. Strangely, this loss occurs not only on bad copy, but also on the better copy that follows—the operator who must slow up for bad copy invariably gets "into a rut" and loses the free and easy finger motion necessary for speed and accuracy that he has ordinarily.

Richter says: "Men have feeling; this is perhaps the best way of considering them." How can an employer expect the utmost from an operator under the conditions described in a letter to E. M. Keating, our good friend of machine composition? The following, which speaks for itself, is taken from the letter:

We have a new machine, put in last January. Our shop is in a cold basement. The power is from an old automobile motor and is very irregular. The machine is getting in the same condition as the rest of the machinery, owing to the fact that the owner does not allow time for cleaning. The machine had no care before I came in; it is rusty and covered with dust and dirt. We do not have any heat to speak of; I have to work with my coat and sweater on and am stiff from the cold and dampness . . .

A splendid editorial under the title "Save Human Energy" appeared in a recent issue of THE INLAND PRINTER. I wish its message might be brought home to every employing printer in the world. The absolute truth of it will be attested to by every operator who has worked at top-notch speed in a sweltering room, and it will bear repetition here in its entirety:

No waste is more costly than the waste of human energy, no matter what the cause; but this waste is more evident during the hot summer days than at any other time. If you want to get a full day's labor out of your men, you must arrange to keep them cool, says an eminent medical authority. There seems to be no other way. The employer must make up his mind to pay for fans and refrigeration or to pay a larger sum for time lost while the employe loafs on the job. In every industry where there is a combination of hot air in the workroom and manual labor by the employe the thinking employer will have to decide which costs him most.

Some businesses are run by slam-bang fellows who disregard all detail; others are run by men who watch the corners. In the first group the men just cuss and sweat it out; in the second the probability is that cooling devices will be installed.

Miss Anna Baetjer made a study of men working in atmospheres that registered between ninety and one hundred on the thermometer and between sixty and ninety on the devices for measuring humidity. When these men worked for fifteen minutes consecutively at manual labor, the effect registered on the pulse beat. When the work was kept up somewhat longer, they showed manifest effects of fatigue. It seemed certain that men doing manual labor could not keep up the pace long. They must have rest periods.

How many such rest periods would be needed to pay for some good refrigerating or humidifying system? Think it over. Hitherto the arguments advanced in favor of such systems have been pointed toward less static and better register; the human side of the question has been overlooked. The employer who will study the problem from this angle will gain in dollars and cents as much as he benefits humanity.

An employer can not hope to secure the most coöperation from his men if he refuses to transfer them from one department to another. Many times a competent operator for a typesetting machine may be secured from the employer's own ranks, for often reliable men have waited for vacancies but have been given no chance. There are too many instances of the acres of diamonds. Most employers will, upon "digging in their own back yard," find valuable "diamonds" in the shape of loyal employes well fitted for promotion. Labor turnover is costly, hence a finely devised plan should not be used

to keep an old employe down until he becomes disgusted and leaves the firm's employ. What a vast squandering of human possibilities! We bemoan the loss of our forests; we worry over the dwindling resources of coal and oil; we decry the waste in our factories, but we pay no attention to the greatest waste of all — the waste of our own employe's potential ability. Every employe has sufficient ability to carry him upward to the highest rung of success, if he is given an opportunity to properly apply that ordinary ability. Life is but a long vacation to the man who loves his work, but circumstances surrounding the man's job must be conducive to his loving it. Love is not immune to extraordinary hardships.

More consideration should be given to the composing-machine operator and more attention focused upon the keyboard department, for this department is the key to the whole situation. On page 774 of the August, 1927, INLAND PRINTER we read:

The key today to good machine-set typography is the operator. Toward the proper training of coming generations of operators, manufacturers and printers alike must devote their energies. Specialization in composing rooms has well nigh displaced the old-time, all-round printer who made an ideal machine operator. . . . The more reason to look to coming generations the while we argue with the present.

Leaks should be stopped at their source. Why make expensive hand corrections indefinitely when they can be made before they are in type? There must be absolute coöperation between the composing-machine operators and the men at the cases. In a plant doing magazine work where possibly each magazine editor prefers a different style in his makeup, style sheets should be given to *each* operator.

Setting type around cuts or to irregular margins by machine becomes a matter of convenience and perfection. Therefore it is an inexcusable waste if this operation is still done by hand in a plant using typesetting machines.

Certain classes of composition, which are not within the ability of even the hand compositor properly to set and justify, are now within the scope of machine typesetting, provided the operator takes full advantage of the capacity of modern composing machines.

There must be coöperation between the different departments and between the men and their foremen. A few minutes each week or month, if spent in a get-together meeting, at which time employes and department heads as well as the "big boss" can exchange ideas, will pay big dividends. Elbert Hubbard II says: "Ideas are contagious, and the print shop which turns out the best work is that which recognizes that every worker it employs is an essential unit." Originally a theory, time and practice have given these meetings proof. More and better work is obtained from willing workers than from workers who have become antagonistic because of outrages forced upon them by foremen or superintendents who possess authority only.

It is not the appearance of being busy that counts — it is getting the most production possible with the equipment already at hand.

Undoubtedly many printshops could take on additional business with their present facilities if they would but remedy the countless duplications of effort in all phases of operation. Waste at composing machines constitutes a large part of the total. 'Tis but an example of the homely expression of "saving at the spigot and letting it run out of the bung hole." The scope of this article will not allow lengthy details, but there are wastes peculiar to each individual plant that can be eliminated, and efficiencies and economies substituted. "There are none so blind as those who will not see."

With time recognized as such a valuable element in production it is evident that much attention has been focused on the efficiency of composing machines. But it is feared that in the perfection of these machines the mechanical considerations eclipse consideration of the operators with the result that the time of the operator is wasted, he is unduly fatigued by his work, etc. The net result of this overlooking of the human element is that the possible mechanical efficiency of the composing machine is rarely achieved. Undeniably it is up to the employer to see that conditions in his composing room are of a high standard and then to require that his operators measure up to that standard.

Then we shall have reached real efficiency in machine typesetting.

Better Printing

By ELLIS E. MURPHY



THE bakers of America met late in September in Chicago for their annual gathering. It had been previously planned to discuss primarily the subject of sales promotion, but it was soon evident that that subject hinged almost entirely on better bread. The latter topic was known to depend only partially upon the bakers themselves and mainly upon the executives and those in charge of the purchasing of materials.

Quite in the same light, better printing is not only dependent upon the craftsmen but on the owners and managers who dictate the selection of equipment, its purchase, and the policies of the company.

The trend today in industrial merchandising is toward betterment of the production. Old competitive standards are giving way to finer work, and raising the standards of selling makes for better conditions in the industry. The salesman who can turn down a job because a competitor has sliced his profit down to a prohibitive basis, and the salesman who can go to

a prospect with an idea and see it through to the finished job are doing vastly more for the "art preservative" than the man (he is most assuredly not a salesman) who comes back to the shop and announces with pride that he took such-and-such a piece of work away from a competitor by cutting his price so many dollars.

It is simple logic that there is a larger margin of profit in a small job correctly priced than in a large job at a close price. Lower prices and, of course, low quality work have caused the downfall of more printers than too high a scale of value for shop time.

It is a task to train salesmen to overlook the order that is "lost" because a competitor made a lower price, but any salesman will soon find that there are many customers who refuse to quibble about prices, once they are sold on the quality of work a printer turns out.

The "price" customer is never the steady customer. In the case of the young salesman particularly it is more advisable to send him out inspired with the quality of the concern's work than with its low prices.

The Art of Typography

EXEMPLIFIED BY
DISTINGUISHED SPECIMENS
FROM THE
GERMAN TYPEFOUNDER

D. Stempel

FRANKFORT



GARAMOND

The type-faces cut by Claude Garamond were introduced into Germany and distributed in this country as well as in the west of Europe during more than two centuries by the old Frankfort Egenolff Type-foundry. They were exhibited for the first time in a specimen sheet which was issued by this type-foundry in 1592. A copy of this specimen-sheet is still preserved at Frankfort-on-Main. It was reproduced by the Schriftgiesserei D. Stempel, Ltd., and issued in a private print in 1920. The recutting of the Garamond Roman and Italic by this Frankfort type-foundry was based on a lot of authentic material out of the time of Garamond and the latter half of the sixteenth century. In comparison with other versions of these faces issued in recent years the types redesigned by the Stempel Type-foundry of Frankfort may be said to be the most faithful ones to the original. This type-foundry was caused to cut these faces a-new and to put them again at the disposal of the printer of to-day above all by their extraordinary beauty outlasting the centuries. At the same time it followed a noble old Frankfort tradition. That by doing so the Schriftgiesserei D. Stempel, Ltd., was meeting the wishes and requirements of the discerning printer is proved by the fact that these faces have been very favourably received by the printing world.

Schriftgiesserei D. Stempel, Aktien-Gesellschaft
FRANKFORT-ON-MAIN · LEIPZIG · WIEN · BUDAPEST



P R O G R A M M E

LOVE'S OLD SWEET SONG MOLLOY-SMITH
TOREADOR SONG BIZET
THE OLD TURNKEY WHITE
DRINK TO ME ONLY WITH THINE EYES OLD SONG
THE THREE FISHERS GOLDBECK

THE OWL DEKOVEN
BORDER BALLAD COWEN
TO ANTHEA HATTON
SOLDIER'S FAREWELL KINKEL
LULLABY BRAHMS

LOTOS QUARTET

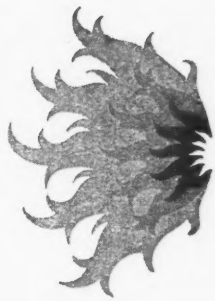
NOTABLE PRINTERS OF
ITALY
 DURING THE
 FIFTEENTH CENTURY

ILLUSTRATED
 WITH
 FACSIMILES FROM EARLY EDITIONS
 AND WITH
 REMARKS ON EARLY AND RECENT PRINTING

BY
 THEODORE LOW DEVINNE



THE DEVINNE PRESS · NEW YORK
 1910



THE
NEW LEISURE

The Captain of a ship must be its undaunted commander—or shipwreck awaits him. The Management of a business must be its unhampered controllers—or bankruptcy breaks it. What of the Mistress of a house, unless she be fully its mistress! Ask yourself—has she control, when at the mercy of coal fires and kitcheners! Dirty, capricious and rebellious servants! Ask yourself—do not the cleanliness, the promptitude, the sure obedience of Gas offer a new reign of order, new comfort and new leisure!

GAS
 THE SERVANT OF PROGRESS



PHYSICAL FITNESS COUNTS
BUT IT IS NERVES THAT WIN

Nerves must not fail for tensed muscles depend upon them for motive power and endurance. The all-important food elements which nourish and keep nerves strong are abundantly present in the 'Allenbury's' Diet. These vital elements are so incorporated that their absorption into the blood takes place rapidly without unduly taxing digestion. The 'Allenbury's' Diet makes an invigorating and refreshing drink at all times, whether taken alone or with such delightful additions as Calf Vieng, 'Allenbury's' Milk-Cocoa, Milk-Chocolate, Liquid Beef, etc.

PRICE: 2.1 AND 4.- FROM ALL CHEMISTS

THE 'ALLENBURY'S'
DIET

EASY TO MAKE—PLEASANT TO TAKE

DIANA
CONFECTIONS

Delightfully refreshing, crispy, luscious!

There's a wealth of tempting taste appeal in

the purity of Diana Confections. Serve

them for every summertime social occasion.

Give the children all they want. Go four

times as for as any other good candy. Sealed

in airtight jars and tins, they keep indefinitely

BROWN BROTHERS * PHILADELPHIA

VON
JOHANNES GUTENBERG
BIS
OTTMAR MERGENTHALER

BEGLEITWORTE

ZUR
FEIER DER VOLLENDUNG

DES
ABSCHLIESSENDEN ERWEITERUNGSBAUES

DER
SCHRIFTGIESSEREI D. STEMPEL AG
IN

FRANKFURT AM MAIN

MAI

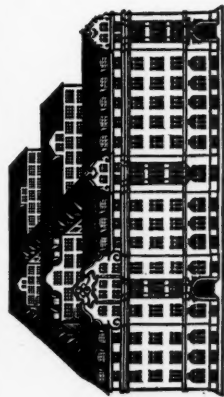
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VON JOHANNES GUTENBERG
BIS OTTMAR MERGENTHALER

Unter des höchsten Heilands, auf dessen Wink der Tausendigen Jungen werden berufen, und der oftmals den kleinen offenbart, was dem Meister er begehrt, ist dieses vorzügliche Werk: Catholicon, im Jahre der Menschwerdung des Herrn 1460 in Mainz, einer Stadt der berühmten deutschen Nation, welche Gottes Güte mit so hohem Geistes Licht und freiem Geistes den übrigen Nationen der Erde vorzuziehen und zu überreichen würdigte, nicht durch Köhler, Geistes oder der Feder Hilfe, sondern durch der Päpste und formen wunderbaren Zusammenhalt, Verhältnis und Ebenmaß gedruckt und vollendet worden. Darum werde Dir, heiliger Vater, dem Sohne, dem heiligen Geiste, dem dreieinigen Herrn, Lob und Ehre gebracht, und du, Catholicon, erklänge in diesem Buche zum Lobe der Kirche und lasse nicht ab, die gütige Maria zu loben. Gott sei gedankt!

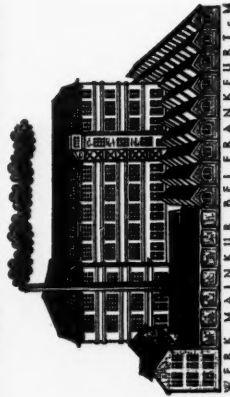
MIT diesen demüthigen, dankerfüllten Worten schließt das in 1460 in Mainz gedruckte Catholicon ab. Sie bilden den Epilog eines Mannes, der von der hohen Warte eines ausgereiften Lebens zurückblickt auf sein bisheriges Wirken, durch das er der Welt das herrlichste Geschenk, die Druckkunst, darbot. Wenn auch die Persönlichkeit des Catholicondruckers noch



WERK FRANKFURT A. MAIN - SÜD

SCHRIFTGIESSEREI UND MESSINGLINIENFABRIK
D. STEMPEL / AKTIENGESellschaft
FRANKFURT A. MAIN - SÜD / LEIPZIG - R. UND BUDAPEST

Die Schriftgießerei D. Stempel, Akt.-Ges., in Frankfurt am Main ist aus der im Jahre 1895 von D. Stempel gegründeten Schriftgießerei hervorgegangen. In den dreißig Jahren ihres Bestehens hat die damals in kleinem Umfange eröffnete Schriftgießerei ihren Betrieb in ständigem Wachstum vergrößert und sich zu einem Unternehmen, das zu den ersten dieser Art in Europa zählt, entwickelt. Die in ihren Abteilungen: Schriftgießerei, Messinglinienfabrik, Setzmaschinenmatrizen-Fabrik, Chemigraphische Anstalt, Holzschlitten- und Holzgerätfabrik hergestellten, in den Druckereien (soll aller Kulturländer einflussreichen) Erzeugnisse haben ihr einen bedeutenden Namen als einen der Bedürfnisse des Druckgewerbes in hervorragendem Maße entsprochen, vor allem durch die Schaffung hochwertiger typographischen Materials für den Schriftgießerei erworben. Außer den genannten Abteilungen umfasst die Schriftgießerei auch die in Werk Mainkur bei Frankfurt untergeordnete Maschinenfabrik, in der sämtliche in den ersten Schriftgießereien des In- und Auslandes im Betriebe befindlichen Doppel-Schnitzgerätschaften gebaut werden. Werk Mainkur ist als Fabrik für den Bau von Präzisionsmaschinen und die Fabrikationsstätte der bekannten „Komat“-Freilauf-Brennanablen für Fahr- und Motorräder. In beiden Werken sind zur Zeit etwa 1200 Angestellte und Arbeiter beschäftigt. Die Stellung der Firma innerhalb des Gewerbes, dem sie angehört, wurde im Laufe der Jahre durch Verbindungen und Erwerbungen beträchtlich erweitert. Seit dem Jahre 1900 ist die Schriftgießerei Stempel mit der Mergenthaler Setzmaschinenfabrik, G. m. b. H., in Berlin, der Inhaberin der Linotype-Patente in Deutschland und anderen Staaten, in enger, auf fabrikatorischer Grundlage beruhender Geschäftsverbindung. Durch Erwerbung der Ersten Ungarischen Schriftgießerei A.-G. in Budapest und der Schriftgießerei H. Hoffmeister in Leipzig wurden bessere Durchführung und Befeuerung der betreffenden Absatzgebiete, sowie Spezialisierung der Fabrikation möglich. Mit der Schriftgießerei Gebr. Klingporr in Offenbach a. M. besteht eine Interessengemeinschaft



WERK MAINKUR BEI FRANKFURT-M

EHMCKE-RUSTIKA TYPE

D. STEMPEL, TYPEFOUNDER, FRANKFORT, GERMANY

CASLON GOTISCH TYPE

Die Gutenberg-Gesellschaft
die Betreuerin
des Erbes Gutenbergs in seiner Vaterstadt Mainz
entbietet
den Jüngern Gutenbergs
in Nord-Amerika
zu ihrer diesjährigen Tagung
ihren Gruß



Wir freuen uns, eines Ihrer Mitglieder, Herrn Edward E. Bartlett in New York, der zugleich seit 2 Jahren Vorstandsmitglied unserer internationalen Gesellschaft ist, und Herrn Schriftgießereibefehliger D. Stempel in Frankfurt-Main, der zu den eifrigsten Förderern des Gutenberg-Museums und der Gutenberg-Gesellschaft gehört, beauftragen zu können, dieselben persönlich zu übermitteln.

Wir sprechen zugleich unsern Dank aus für die uns aus amerikanischen Druckereireisen durch die Vermittlung des Herrn Bartlett gewordene Hilfe und geben der Hoffnung Ausdruck, daß seine Tätigkeit immer schönere Früchte bringen und dazu beitragen werde, die wissenschaftliche Arbeit der Gutenberg-Gesellschaft immer weiteren Kreisen zugänglich zu machen.

Der Erste Vorsitzende der Gutenberg-Gesellschaft
Mainz, den 26. Juli 1927.

**PATER NOSTER
QUI ES IN COELIS
SANCTIFICETUR NOMEN TUUM
ADVENIAT REGNUM TUUM
FIAT VOLUNTAS TUA
SICUT IN COELIS ET IN TERRA
PANEM NOSTRUM QUOTIDIANUM
DA NOBIS HODIE
ET DIMITTE NOBIS DEBITA NOSTRA
SICUT ET NOS DIMITTIMUS
DEBITORIBUS
NOSTRIS
ET NE NOS INDUCAS IN
TENTATIONEM
SED LIBERA NOS A MALO
AMEN**

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving and suggestions and experiences of engravers and printers are solicited for this department. Replies can not be made by mail.

William Blake, Engraver Before 1827

"Photoengraver," New York: "What can you tell me about an engraver named William Blake who etched metal plates in relief over one hundred years ago? We have some of his prints to reproduce and they surely are rotten copy. Our customer says they were etched in relief on iron plates. Is that true?"

Answer.—Little is known about William Blake's methods; he died in London in 1827 at the age of seventy and his methods of engraving were buried with him. Blake was a poet, painter, and engraver who was forgotten and discovered lately largely because of the mystic character of his illustrations and the mystery as to how he made them. My opinion is that Blake drew type and illustration on a transfer paper in a greasy ink and transferred this drawing to a dull-finished metal plate, probably copper. Then he dusted this freshly transferred ink with powdered bitumen of Judea (asphalt) and etched the copper with aqua fortis (nitric acid). There are evidences that he added drawing with a pen on the copper with an acid resist varnish and etched through the ground with a point. He was evidently a constant experimenter, so that the method used on one plate was not tried again in its entirety on a second one. To prevent reprints from his plates was probably the reason they were destroyed.



Stephen H. Horgan

"Iconographie De L'Imprimerie Et Du Livre"

Fred Thevos, Geneva, Switzerland, sends the French annual with the above title to show what some of the master printers of France are doing in the way of illustration and printing. The first impression one gets in glancing through the volume is wonder at the way rotogravure is being taken up by the French printers and the strong color results obtained in but three printings. Their rotogravure inks for color work appear to be most satisfactory. Planographic methods both in direct and offset printing are growing in popularity and excellent results are shown. In three-color halftone engraving there are a few fine examples. Here again the colored inks are most brilliant. The line and halftone engraving in a single printing is not creditable, while the presswork on the whole work is well done. The "modern art" seen on the front and back cover pages should have been accompanied with an explanation by the designer as to what he was trying to represent, if anything.

Re-Engraving and Finishing Halftones

Gerald Storey, Savannah, Georgia, who asks for "text books on reengraving halftones" is advised that reengraved halftones are not wanted any longer by buyers of halftones with good taste. Engraving and finishing halftones have been described in a masterly manner in the *American Photoengraver* by Henry Kohlus, 833 Drexel Building, Philadelphia.

Suntone and Typolith

Many old readers will recall the exhibits of Typolith shown some years ago in these pages. Notably the one opposite page 664, August, 1916. Here was halftone printing on rough surfaced stock by the Typolith Company of Battle Creek, Michigan. Later a paper company showed some results by this method that at the time created a sensation but is now forgotten. In this department for December, 1927, page 433, attention was called to work similar to Typolith done by the Sun Engraving Company, London, titled Suntone. This company is now showing 120-screen halftones in color in four printings on exceedingly rough paper. The results are satisfactory and prove that photoengraving does not require a coated stock and can meet the claims of offset and rotogravure salesmen that their methods are best for printing on antique papers. As said before, this is largely a printing problem. Photoengravers can now make the contrasty halftones required. These should be mounted on solid metal and printed on a press that will give a firm impression. Underlay is most important. If it is of chalk, then before development the heavier shadows should be painted over with asphalt varnish so that the chalk will not be dissolved away. Photoengravers had better experiment in making halftones for printing on antique stock or Pantone or Suntone will get some of their business if they don't watch out.

Photoengraving Worth More Than Gold

A miniature book reproduced by photoengraving, published by Meigs, Cleveland, 1900, was recently sold at the American Art Galleries, New York, for \$420. It was a copy of Omar Khayyam of fifty pages, five-sixteenths inch square. It was one of a limited edition of fifty-seven copies issued only to subscribers at fifteen dollars each. The book was set in a silver finger ring made to hold it. The price of the book without the ring was said to be \$400, which made it worth many times more than its weight in gold.

Photoengraving Text Books Increase in Value

Maurice Zing, Manchester, New Hampshire, is one of many who have inquired for a copy of "Horgan's Halftone and Photomechanical Processes." This work was published by The Inland Printer Company in 1914 at three dollars a copy; it is now priced at from ten dollars to fifty dollars, depending on the freshness of the copy.

A. Ronald Trist, Pantone's inventor, on January 24, 1928, was allowed United States patent for a magnetic printing cylinder to which his Pantone plates of steel, only .015 inch thick, can be fastened by simply turning on the electric current.

Three-Color Separation Photography

George B. Wright, South Norwalk, Connecticut, has published a little book of forty-five pages, thirty-two of which are original matter telling what he has learned about three-color photography. He says it is a guide to the beginner in color photography and that is what it is, a book for amateurs by an amateur. It has ten pages of illustrations which are well done. The price is \$3.

Halftone Negatives With Canvas Effects

"Artist," New York, asks: "I think the halftones in 'Achievement' with canvas effects are most stunning, especially the portraits on pages 163 and 279. Can you describe for my engraver how this was done?"

Answer.—These canvas effects introduced into halftone negatives are the work of Gustav R. Mayer, whose color separation studio is located at 13½ East Swan street, Buffalo. Mr. Mayer is one of the valued writers for THE INLAND PRINTER accustomed to giving out information, so it is suggested that you write to him.

Halftone With 250,000 Dots to Square Inch

Attention is called to an omission in a previous reference to the reproduction in "Achievement" of "An Oriental Shawl" for John Henry Nash by the American Engraving and Color Plate Company, San Francisco. It might have been said that this photoengraving was made with a 250-line screen, which has 62,500 apertures to the square inch. As four such halftones were printed over each other in this reproduction the result is 250,000 dots to the square inch, or over 18,000,000 dots in this 7¼ by 10 inch illustration. It required over 28,000 impressions to secure the 7,200 required for the edition.

Chalk Plate Engraving Again

L. de B., Montreal, writes: "I have discovered a mixture something like plaster of paris that I can flow on a metal plate and by treatment harden it instantly when desired. I am told that engravers can use a stylus to draw through this mixture of mine and take a metal cast from it to print on a press. Do you think business can be made on this?"

Answer.—Look up the English patent to Godfrey Moore, No. 11,122, of March 11, 1846, which appears to describe your invention. Maurice Joyce's United States patent for Kaolotype No. 153,084, July 14, 1874, is similar, and so was the Hoke patent later. For making diagrams and maps, your method might be used, but the photoengraving of pen drawings, with the privilege of reducing the drawing in size, is much quicker and better than any of the above methods which have been tried and discarded. Therefore you can not compete with photoengraving.

Two Printings Bring Increased Value

The great work "Achievement" has repaid its cost and the tremendous labor of Louis Flader in compiling it if it has done nothing else for photoengravers than emphasize the great increase in value a second printing gives to a photoengraving. This is shown so well in the duographs of which there are about three dozen in the book. The one on page 287 shows the stereoscopic quality duograph gives to a halftone. Those on pages 279 and 288 are among the masterpieces. The one on page 281 in two colors, blue and blue-green, shows the possibilities of two colors. Then there are the combinations of line or halftone and solid tints, or engravings with a border in a second printing to enhance values. Most pleasing effects can be had by printing duographs in green and Persian orange or red-brown and buff. We are living in a colorful age and an engraver can easily induce a client to change his halftone order from a single to one with two printings by showing the results in "Achievement."

The Late Prof. Fred Goetz of Leipsic

It will sadden American photoengravers who have visited Bruckman's, Munich, or the state Academy of Graphic Arts, Leipsic, to learn that the genial Prof. Goetz has passed away. He was a New York boy who studied negative retouching under the master artist, photographer, and photoengraver, William Kurtz. Kurtz was the first to use the Meissenbach method of halftone-making here and made the first successful three-color relief plate halftones. Learning all this from Kurtz, Fred Goetz went to Europe, introduced Levy screens and settled down as director of Bruckman's famous photomechanical plant and brought its method of flat-bed machine photogravure to perfection. This was brought to this country some years afterwards, put on a copper roll and called "Alcogravure." Later Prof. Goetz accepted the chair of photochemistry and photomechanical methods at the Academy of Graphic Arts, Leipsic, which required that he become a German citizen, after which he was known as Prof. "Fritz" Goetz.

Zinc Plates for Flat Color Printing

Louis H. Frohman asked at the last meeting of the American Institute of Graphic Arts as to the merits of water color and other printing inks. He will find in the February INLAND PRINTER, opposite page 744, an exhibit of the Jean Berté process of water color printing, and in "Achievement" following page 384 is a four-page insert by the Schultz-Gosiger Company, Cincinnati, showing what can be done with printing inks that are not water color. Readers may compare these and judge for themselves as to the merits of each. The making of the Schultz-Gosiger flat zinc plates for color printing should be familiar to every photoengraver and is simply described thus: The zinc plates were made from an outline drawing in pen and ink. A print for each color was made on the zinc. All the parts of any one color were then painted with an acid resisting asphaltum on the zinc to the outline of the stain, then etched and finished in the usual way and printed on book stock on a cylinder press.

Photographs for Halftone Reproduction

Gustav R. Mayer, in "Achievement," gives photoengravers valuable advice, gained by his extensive experience, as to the best kind of photographs for reproduction in halftone. He says:

In our present black and white photos the middletone gradations flatten out in the halftone reproduction; the printing ink impression is either too flat or too contrasty, especially from photos that have an olive cast instead of a good black and white tone. This olive-black color is difficult to match with retouching colors in the air brush and the shadow details in such prints are lost in the halftone plate. Here is where the photographer can help by supplying suitable black and white photographs which photoengravers can reproduce successfully and satisfactorily. Prints from negatives that were made on color-sensitive orthochromatic or panchromatic plates or films have better middletone values than those made from ordinary color-blind plates or films, this characteristic being very noticeable in photographs from subjects that do not require the holding of color values.

Transposing Positive to Negative Prints on Zinc

Henry N. Schreiber, Baltimore, writes: "In your INLAND PRINTER, 1910 or 1911, you wrote an article about making reversed prints on zinc for etching. I tried this process and it was successful, made a copy of the formula but lost it. Can you help me to obtain another copy?"

Answer.—"Reversing" means changing from right to left. You want to change a positive print on zinc to a negative, which is termed "transposing." This is the way the writer does it: Make an albumin-ink print on zinc as usual. Without powdering, flow it over with a thin varnish of shellac or dragon's blood in alcohol. Whirl dry and immerse in a tray of spirits of turpentine. After soaking a while, you will find

the turpentine gets through the varnish film wherever the ink image is so that you can develop away the ink image with a tuft of cotton in the turpentine, leaving a negative image in shellac, or dragon's blood varnish, either of which is an ideal resist for nitric acid during etching. You rarely require more than one "bite" for a negative etching, but if you require deeper etching roll up the plate with ink and powder with dragon's blood as usual.

Photoengraving on Convex Watch Cases

Alex. Murray, Rochester, writes: "I have read your note on iodoform-sensitized asphaltum in the January INLAND PRINTER. The patent you mention (No. 270,386) was granted to M. C. Beebe and the writer, and assigned to the Wadsworth Watch Case Company. This is not the process used on the watch backs, but was discovered by me during research on the application of the Wadsworth process to the graphic arts."

Notes on Offset Printing

By S. H. HORGAN

Collotype With Halftone Screen

Collotype, the German *Lichtdruck*, commonly called "Gelatin printing," has given us, in the past, the closest reproduction of a photograph in printing ink of which any photomechanical method is capable. These beautiful prints required careful inking and proving, for the gelatin surface with its delicate grain compels tender treatment. Aquatone, a collotype method, using a two-hundred-line screen in place of the reticulated gelatin grain, has prompted some collotype workers to photoprint from a halftone negative on the sensitized collotype film with most promising results. They use instead of the plate-glass support for the gelatin a sheet of this copper or zinc which can be drawn around the cylinder of a lithographic press and printed from direct or in the offset manner.

Rotagravure and Offset Will Not Combine

F. Thevoz, Geneva, Switzerland, who has supplied THE INLAND PRINTER with those beautiful inserts in color by the "Sadag" process, of which he is the inventor, says that the proposal to print from a rotagravure cylinder onto a rubber blanket and offset this print on rough paper in the offset manner increases the printing cost while destroying the rich, velvety ink effects had by printing direct from the intaglio-engraved cylinder. He adds: "The inks employed in rotagravure are forced to be liquid, and it is not possible to transfer by two cylinder pressures a layer of liquid ink. It spreads on the surface of the paper, since the pressure is not exercised in the form of suction of the ink found in the hollows of the engraving by the paper, but by two plane surfaces. Rotagravure can not be allied with offset; it rests independently and by reason of a natural evolution takes its own place in the processes of the graphic arts."

Pantone in Commercial Use in England

A copy of the Christmas edition of *The Universe*, London, was received with a 1928 calendar insert of most unusual quality. The type and border were so sharp and the "Madonna del Granduca" so different for a single printing that inquiry was made as to the method of production. The reply stated it was Pantone, accompanied by a report from the man who was sent to oversee the presswork. He writes:

The pressman who printed these calendars had never had any previous experience with Pantone, and I was sent down to give the man any help required. The press was washed up with benzol in the usual way. The Pantone plates mounted on metal were placed on the press with no underlay whatsoever; the cylinder of the machine had two sheets of blotting paper and a sheet of cardboard

on top of this, and the standard .040 rubber blanket on top of the lot. The ink was thinned down to the required consistency and placed in the duct; the specially covered inking rollers made of composition (possibly containing mercury) were put in place; the Pantone plates were cleaned up with mercury and chalk on a damp rag; the color worked up and the run commenced and continued until the edition of 130,000 was done.

All of which would indicate that Pantone has arrived in England at the commercial stage and it should not be a long time before photoengravers will be making Pantone plates here.

Printing, the Immortal Work of Man

By WILLIAM SUNNERS

*If out of dust I brought to life a living, breathing man
You'd think I was a wizard built on superhuman plan.
You'd be amazed if back to earth I brought a man who died.
Yet printers do these very things and point to them with pride.*

*Each piece of type is cold and dull when lying in the case.
Composed of lead and antimony, and, but for its face,
Each letter would be meaningless, inanimate, and dead.
But still each little character brings life and joy again.*

*When properly combined they speak with dignified appeal;
Immortal words are said again; cold type their thoughts reveal.
When rearranged by human hands within composing sticks,
Behold! an image is produced by type with groove and nicks.*

*By placing type together printers make a dead man speak.
Each printer is a conjurer. Each day in every week
The words of men who died are uttered once again through print
Embellished by the men who live with border, cut, and tint.*

*Oh, printing is artistic; it is beautiful and fine.
A necessary part of life; it's yours as well as mine.
It never should debase nor harm nor hurt the human race.
It holds a foremost place in art, so keep it in its place.*



"In the Days That Wuz"—The Most Interesting News
Cartoon by John T. Nolf, Printer-Artist.

Why Poor Typography Still Remains

By ROY D. FRANCE



THE right sort of buyer contact seems to be a neglected phase of the business in some small shops. With the larger orders that have to be solicited, and those which are placed only after some consideration, we are not concerned. It is the small orders — letterheads, statements, envelopes and the like, rarely over five hundred to the order, mostly repeaters, that are booked with too much of the idea: "Well, that's off my mind, what next?" Singly, these orders do not amount to much. But in the aggregate they constitute the bread and meat of the small shop's fare. And well done, they are often the means of bringing in the bigger work.

John Jones brings in a letterhead, the last of a batch he has been nursing since a tribe of Israelites went A. W. O. L. and asks for five hundred more. Muriel shakes her shingle bob — Oh, sure, she can take an order for a few letterheads — and asks: "I suppose you would like about the same quality of paper? And would you like to have the same set-up? Would Saturday noon be soon enough? Thank you." And John Jones does a fade-out. A jacket is made out and the order is started.

The foreman comes along, takes the ticket out of its box, looks it over, knits his eyebrows, and calls the floorman. "Here, Burt, is a letterhead that's promised for Saturday noon." Burt opens the envelope, looks at the letterhead, reads the instructions, and gasps. The letterhead stares at him in typography unutterably atrocious. The ticket reads: "Style — Same." Call printing an art or call it a trade, limburger by any other name would smell as sweet. Burt can talk Adam's off-ox into a sweet sleep by the roadside, but the foreman has had his trouble with the front office before. And the furthest he ever got was: "Well, Mr. Jones said he would like to have the letterhead look just like the sample." Mr. Jones never said any such thing. If he lives in one of the many surrounding villages, which is often the case, it is hardly worth the effort nor would it be wise to get him on the telephone. There is the difficulty of making him understand just what it is all about, and, anyway, he has given his order, and five hundred letterheads scarcely justify any loss of sleep. So the antiquated type and borders are dusted off and the job turned out as is.

There are plenty of shops where, as regards work, the rule obtains: "Better it if you can." Also there are many shops, lots of them corporation affairs where the head is not a practical printer, where submitted specimens must be followed even though they be technically and otherwise wrong. If the customer is adamant — he must be served. But only too often he is not approached from the right angle.

Would Mr. Jones have been satisfied with modern typography, maybe a slightly better quality of paper, and possibly an order of envelopes of even quality? A jury, laying aside the fact that few of them are as good as they think their wives think they are — a jury of twelve good men and true must needs be unanimously affirmative. These customers whose orders are booked much the same as one drops a nickel in the slot are pie for the city salesman or the newcomer who sees the light because his eyes are open.

Not long ago a printer, coming back early from his lunch, found a sweet-faced old lady trying the office door. He let her in. Because the front-office force had more to eat than he had, and so were absent, he took her order. A ladies' aid of a nearby village was about to hold its annual bazar, and she wanted some post cards printed. For copy she produced one

printed the year before. It contained one eight-line stanza. As verse goes, it certainly needed arch-supports and foot-ease. The lady frankly admitted "that it didn't sound just right," that she didn't know much about such things, and would be grateful for any help. Less than five minutes of the printer's lunch hour was needed to knock off the roughest corners.

As submitted:

We send this greeting to our friends,
Who live both near and far;
And ask their help on October one
For an old fashioned bazar.
And if you wish dear friends, you can
Kindly help our enterprise,
By sending us something pretty
Of any kind or size.

As printed:

We send this greeting to our friends
Who live both near and far,
And ask their help October one
At our old-time bazar.
And if you wish, dear friends, you can
Help boost our enterprise
By sending something pretty, of
Most any kind or size.

What's the verdict? As verse it still leaves much to be desired. But any errors it contains are purely grammatical — change of person, for instance. It will scan, there's plenty of room for the feet, and the word-accent and verse-accent agree. As to the latter, it is just as pure as any desert flower born to blush behind an alabaster make-up in a Hollywood studio.

Did the lady appreciate it? You're all wrong if you think she didn't. And nobody knows but what she did it herself.

Fortunate, indeed, is the small shop with a personnel that enjoy hobbies of value as accessories to their trade, whether they be amateur wood carvers, verse writers, or what have you. Utilize them.

If there is any moral to all this it must be that it should not be considered a waste of time to let the purchaser of small orders talk to some one who knows how to print. In these days of high wages and plenty of work, production must be maintained. That's granted. Nevertheless the customer should be made to feel that he is not dropping his penny into a machine which may fail to produce the gum.



Work With Your Ink Maker

Indifference or carelessness in the selection of printing inks will not help to solve the many ink problems that continually and persistently arise in pressrooms. These problems are ever present — variable, and influenced by the constantly changing weather conditions — but more so by the grades and varieties of paper stock used. Inks are made to work under the average general conditions; but it is not humanly possible to make an ink that will work equally well under all conditions. We strongly recommend having inks specially made where it is possible. It will mean an actual saving in pressroom expense, as you eliminate all the pressman's time experimenting with different inks trying to find one that is suitable. Each time an ink is tried it means an extra expense in "washing up." You will also actually save running time, for the special ink will not only work better, but it will look better. Always send a sample of the paper to be used.—*The British Printer.*



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies by mail will be made only when accompanied by stamped self-addressed envelope.

Composition Form Rollers Melt

"We have been buying our rollers from one concern for the past ten years with very good results, except during the past year. Our press is a two-revolution cylinder, using four form rollers. The press was bought three years ago and is working in fine shape. Last winter we received a shipment of half a dozen rollers and in less than two weeks most of them melted down while running. Last spring another shipment went the same way. When we took the matter up with the roller manufacturers they said we must have set the rollers too tight, causing excessive friction. This week we received another shipment and, remembering the former difficulty, I personally set the rollers, using the utmost care to set them so they just kissed the plate and each other. In spite of this care, yesterday one roller went to pieces and today two more melted down, scattering glue from one end of the press to the other. It was just toward the close of a five thousand run with a soft book ink on sixty-pound S. & S. C. stock. Can you suggest a remedy for our trouble? If it had happened once, we would have laid it to accident, but it is happening too often for comfort, especially as these rollers cost us about eight dollars each."

Answer.—Apparently the rollers sent you during the past year are not suited to your climate. We suggest that you try the rollers advertised in *THE INLAND PRINTER*, advising the manufacturers of your average pressroom temperature and humidity.

When Ink Prints Squashy

"I am enclosing part of a job which caused a deal of trouble. After washing over the form, everything worked well for about one hundred impressions, then ink started to cake and work squashy and watery, as you see by enclosed sample. Can you suggest a remedy? Is there anything that could be mixed with the ink to make it work smooth and clean?"

Answer.—A blue platen press halftone ink is best adapted to printing halftone plates on coated stock, and if practicable the squashy ink should be used on other work. If it must be altered to use on the halftone job, add either a stiffer blue ink, cover white, or No. 3 varnish. In a pinch, silk-finish magnesium carbonate or sodium silicate, both to be had of the druggist, may be used. The result obtained by using the altered book or job ink is never equal to that produced with a halftone ink.

Makeready Paste

"Is it possible to secure at a moderate price a paste suitable for makeready?"

Answer.—The leading rollermakers sell an excellent makeready paste similar to Sphinx paste in tin cans at thirty-five cents a quart, f. o. b. roller factory. The can should be kept sealed and small quantities removed as needed.

Cutta Crush Embossing

"We are interested in your article on 'Cutta Crush' embossing, outlined in the November issue of *THE INLAND PRINTER*. However, that section of your answer where you explain how the No. 2 card was produced is not clear to us.

In part you say: 'A sheet of varnished, brown gummed paper was laid on a card fed to gages and the impression at once cut the letters from the gummed paper, fastened them to the board and caused them to stand out in better relief than any embossing could do.' Will you kindly tell us what fastens these died-out letters to the card? It was our thought that if you moistened the gummed paper you could not remove the skeleton, and if you used heat on your brass die it would not make the gummed stock stick, for it is moisture, not heat, that causes gummed paper to become sticky."

Answer.—No moisture is used or required. The gummed paper is placed upon a sheet of ten-ply blank and the die, which has a bevel on the inside of the outline letters, cuts through the gummed paper and nine of the ten plies of the board. The edges of the died letters of gummed paper catch in the board and hold without sealing. The Cutta Crush process excels for embossed effects on show cards, as a cheap blank may be used. The expense of embossing and the difficulty of register are avoided by cutting the letters from gummed paper and affixing them to the cheap blank in one impression. The curl peculiar to gummed paper causes it to stand up in high relief and give the embossed effect. This method is only useful when large characters, say thirty-six-point bold and up, are used.

Showcard White Ink

"We are enclosing a sample of a showcard recently printed by us, on which the cut printed in white is not at all satisfactory in color, although it has had three impressions. Cover white ink was used for the job, without a tint base, as we found that the base tended to give the white more an appearance of silver than true white, either overprinted immediately or after the base had dried overnight. The difficulty seems to be that the color of the stock shows through the ink to a certain extent, giving a bluish white instead of the solid white wanted. Our customer uses this same design in a larger size but smaller quantities and these have been painted by hand, consequently the printed white compares not at all favorably with the color as applied by brush."

Answer.—It may be that the paint was laid on the larger card with the brush in a much thicker layer than the printing ink film, in which case you may have to resort to the use of white flock to get an absolute match. I am giving you the address of the maker of a showcard white ink which will in one impression equal the three obtained with the ink you submit.



Eugene St. John

Ink to Print on Varnished Wood

"Will you furnish me the name of a reputable inkmaker who can supply me with typewriter ribbons for printing on varnished wood?"

Answer.—You can get typewriter ink to print on varnished wood from any inkmaker. Send him a sample of the varnished wood. You can get China silk of same screen as typewriter ribbon in a dry goods store or you can get typewriter ribbon fabric in sheets from manufacturers of typewriter and multi-graph ribbons and supplies.

Printing on Aluminum

"What special equipment besides special ink does printing on aluminum require? What kind of type? Can you use ordinary fine-screen halftones?"

Answer.—In order to print on metal plates it is best to have a cast of the form made in hard rubber and print the rubber form onto the metal with halftone ink. After the ink has dried, the plate may be varnished and the varnish (copal) baked, otherwise the ink would not stand much exposure. Another method of getting a form on sheet metal is by offset lithography. The design is placed on a zinc plate which prints onto a rubber blanket from which the impression is transferred to the sheet of aluminum. After the ink has dried it is varnished and baked. Fine screens are not practicable for long runs.

"Guttering" and Fluid Ink

"First: What is the cause of slugs wearing down on the gutter side of column? If this was an exceedingly long run I would say it was the slugs, but they are solid and this wearing down begins to show at about forty thousand impressions. I have been told by some that the trouble is caused by a soft packing; by others that the bearers are worn and are riding the form. In either event it caused the plant to reset this portion of the magazine before completing it. The other trouble is: What causes our ink to run down into the columns and down alongside the furniture? We are using an ink that was priced at forty cents, but has been sold to the plant at about twenty-five cents by the manufacturers to dispose of it. The ink getting into the columns and gutters makes a mess for the compositors to clean up and they are complaining."

Answer.—A packing of oiled manila tympan paper topped by S. and S. C. will be found the best. The cause of guttering will be found outlined elsewhere in this issue. The ink is too fluid and should be mixed or preferably ground with another ink with more body and tack.

Controlled Gas Flame Sheet Heater

"We write to ask if you can give us any information on the automatic device for drying the ink and removing static electricity from paper on cylinder presses. We have two cylinders and have been using a gas flame. This proved very satisfactory as long as artificial gas was used. We now, however, have natural gas. This gas is so much hotter than the artificial variety that we have to cut it down in volume. This in turn reduces the pressure and we found it practically impossible to keep the flame going on the delivery rack. The air suction of the motion of the delivery rack extinguished the flame. So we moved it up near the cylinder just below the shoo fly. In this place it is so hot it burns the guide fingers (wood) and of course immediately ignites any paper which may get caught in delivery. It also burns the tapes if not turned down immediately after the press stops. We have seen the advertisement of the automatic device in THE INLAND PRINTER, and while the offer there is fair enough we would like to get some information if possible before we go any further with it."

Answer.—The automatically controlled sheet heater is highly recommended by users.

Printing on Celluloid

Several inquiries regarding printing on celluloid may be answered at once. The work is more economically and satisfactorily done, especially on a large scale, by printing from casts in hard rubber on dull or mat celluloid, using halftone ink. After the ink has dried a special celluloid varnish is applied. For any occasional job of printing on the glossy or varnished celluloid either a metal or rubber form may be used, together with a dense, stiff ink which necessarily can not penetrate and must dry by oxidation only. A hard packing and slow running yield the best results. Most celluloid inks should be allowed to dry about forty-eight hours at 75° before handling the work. For a stiff celluloid ink, as in printing dense cover inks, the press should operate at not more than one thousand impressions an hour for best distribution.

Gage Pins, Packing, and Numbering Machines

"Just to take up the matter of packing for the platen press again, I have always been accustomed to set my gage pins firmly in the tympan sheets, holding them together so that, if necessary, an overlay sheet (or spot-up sheet) may be placed in register several sheets under the top or drawsheet, also holding the gages immovable. I have never used sealing wax to fix the pins. Following your suggestion to use a sheet of pressboard directly under the top sheet, I did so, but not wishing to spoil the pressboard, attempted to set the gages in the top sheet. This was not satisfactory, as they easily became loosened. Then, later on, I made the jobs ready, setting gages by my old method, using a sheet of pressboard as one part of the packing; then, when ready to print, slipped the sheet of pressboard just under the drawsheet down to the gages. I have done this since on every job up, the only apparent disadvantage being that this makes part of the tympan thicker than the rest, the unused part being lower. As I have used one method for years, it is hard to change without losing time on each job. I am glad to learn better methods, however, especially if I find I have been using wrong ones. I see now, clearly, why some of my new series of type have begun to wear more than they should. I have a job to estimate requiring duplicate numbers on each sheet, also one perforation on each sheet (café meal checks). Can numbering machines be secured having the *figures only* and no 'No.' as the regular machines have? The machines I have also occupy too much space in the form and smaller machines without the 'No.' would seem to be advisable. I understand for a job like this, requiring perforating on the press, you advise cutting a strip of one-point brass rule as long as the perforating rule or rules, wide enough to cover the perforation, and gluing the rule on a sheet just below drawsheet, also using a piece of gummed cloth tape on reverse side of drawsheet. Is this correct? The copy of this job shows about two-thirds of the length of sheet run in a fine tint, which shows up every attempt on part of customer at erasure of figures, etc.; but this tint seems impossible for me to duplicate, unless I had tint blocks suitable and could run the entire job through twice. With our equipment I see no other way of handling it."

Answer.—Of course, there are various good methods of using packing and gage pins. My personal preference, after thirty years' experience, is to use patent gages stuck through specially prepared oiled manila tympan paper (Cromwell's). The pins are then firmly sealed with an abundance of sealing wax. You can get sealing wax very cheap since paraffin has been introduced. In some localities sealing wax in cakes 6 by 3 inches may be bought in grocery shops for five cents. Yes, you can get numbering machines without the "No.," but it may not be necessary to buy two special machines for this job. Instead of working the machines in the type, cut the stock double size (one-half as many sheets as copies required)

Lock up the type part of the ticket form at the left and the numbering machines properly located at the right in one form with the foot of the type section to the foot of the numbering machines. When making ready you can prevent the "No's" from printing with frisket. Feed the sheets through, numbering half the number required, then turn the sheets around and complete the numbering. Bisect the sheets, and you have the required number of sheets and you can by this method print the figures as close to the type as required. The tint should be separate, on a Gordon press.

Printing on Polished Bone

"We have been printing the enclosed bone strips with a rubber stamp in the press, using celluloid ink. These are 'plait raisers' used in laundries and the advertising imprint wears off too soon. How would you suggest making the printing of a more permanent character?"

Answer.—When printing on hard, polished surfaces from metal forms a stiff ink like celluloid ink is best, but when printing from a hard rubber form halftone ink is better. Dry the ink on the bone by exposure to moderate heat, then dip the bones into baking copal varnish and bake at 180 degrees Fahrenheit. If this heat should discolor the bone, bake more slowly at a lower temperature. This is the most durable finish known and is the method of protecting printed metal signs from outdoor exposure to the elements.

Halftone Ink at High Speed

"Re 'Halftone Printing Ink,' February issue: Let me know at once who makes this ink. I have wanted such an ink for a long time but have yet to obtain it. I am producing all my work on a small high-speed press of 4,500 impressions an hour and have had much trouble to find an ink that will distribute readily and not pick or fill in the screen and still that will permit jogging and cutting within a few hours."

Answer.—Order halftone ink for above speed on the make of press you have. The ink described in February is for ordinary platen presses running at speeds of 1,200 to 2,000 impressions an hour. A cylinder press requires a different ink. Whether your press running at 4,500 impressions an hour is a cylinder or platen, it requires a special ink for this speed. Thorough makeready, a warm pressroom, and an up-to-date delivery, augmented with a sheet heater, are necessary for best results.

"Guttering"

"I am sending you under separate cover a sheet showing a thirty-two-page form. The job is being printed on a cylinder press. All plates and type are steel-face, lead-molded electros. Job is for 80,000. What I wish to know is why the illustrations on pages 4, 28, 2, and 26 should wear as shown on sheet sent you. On these particular pages we found it advisable to replace these four plates at the end of 40,000 run. The sample sheet sent you shows the result at the end of 15,000 on these same pages. All the other pages are still in good condition at the end of 55,000 impressions."

Answer.—This wear on the edges of pages next to the margins or "gutters" parallel to the journal of the cylinder is termed "guttering" and is caused by the cylinder bumping these edges in its travel over the impression because the cylinder bearers are not firmly riding the bed bearers. Have all units of the form type high. The bed bearers throughout their length should be type high. After makeready, the sheet to be printed should be .003 inch above the cylinder bearers. Under above conditions the cylindrical bearers should ride the bed bearers so firmly that light can not be seen between the upper and lower bearers or so that strips of tissue paper are pinched, with the form on the press and the cylinder on the impression. If the cylinder rides the form only and not the bearers, the cylinder should be lowered. Your trouble has been aggravated

because the highlight halftones showing the effects of guttering project out into the gutters further than the adjacent pages and thus bear the brunt of the bump of the cylinder as it rolls back and forth over the gutter.

Printing Black Ink on Gold Ink

"I am sending you samples of playing cards which I find very difficult to print on. These cards come already printed as card marked a; my part of the work is to print monogram inside of gold square on back of card. When using a stiff ink the gold picks. This means twice through the press in order to cover well; soft ink looks mottled and smeary."

Answer.—The gold ink used on the back of the cards rubs off because it does not contain enough drying varnish to hold the powder on the linen-finish card. Such a gold ink is an impossible printing surface. In order to get a surface on which you can print, have a solid zinc tint block made and print gloss drying varnish over the gold. After the varnish has dried you can print cleanly on it with bond or cover ink.

Printing on Small Wooden Objects

"We would like to have the addresses of concerns who make any kind of machinery or presses for printing on small wooden objects. We would also like the names of any firms of whom you happen to know who do this class of work. If you can tell us anything about the kind of plates that are used for printing on wood we would appreciate it also."

Answer.—For a fairly smooth surface, brass type and plates are used to print on wood. For uneven or corrugated surfaces hard rubber casts are used. If the objects are within thickness range the platen press is used, within its size capacity. The throw-off may be kept in the off-printing position in addition to pitching the platen at its farthest point back. If the objects are too thick for this range but are joined and not one piece, a piece could be printed before assembling. If the proposition is such that printing a number up and cutting afterward is economical you might be interested in the special printing presses for printing on wood and corrugated board made by F. X. Hooper Company, Glenarm, Maryland.

Form Vibrator Rollers on Platens

"We are ordering vibrators for our three-roller platens—one rider for the two upper rollers. However, we have met with some queer expressions from pressmen regarding their use. Three of them take off the third roller when using the vibrator because, as they say, 'it is not needed.' A fourth says to take off the third roller because it 'undoes what the vibrator does,' a statement that appears to be entirely void of logic. Our idea is to leave all three rollers as they are when adding the vibrator, contending that we never have too many rollers or too much distribution. One thing further, however, is how far down to turn the tension screws or the amount of pressure of the vibrator on the rollers."

Answer.—The pressmen are correct in their statements. However, to get the utmost out of the inking capacity of these presses you should install a second vibrator on the lowest form roller. Taking up the statements of the pressmen: The function of the form vibrator roller is to work the ink out lengthwise of the form rollers, thus overcoming streaks in the inking. With the lowest form roller without a vibrator on the press it does no harm as it descends, but as it ascends it is streaked where the form had robbed it of ink on its descent. The last to ascend, it streaks the form just before the impression after the vibrator which preceded it on the ascent had smoothed the ink out. In this way it undoes the work of the vibrator. Set the vibrator to leave a streak about a pica wide on the form roller, but the set must be changed as the rollers change in circumference.

"Sir" Edwin Stephens, Knight of the Press "Gang"

By EDGAR WHITE



NEWSPAPER business is the business of a young person with power of locomotion. The enthusiasm of youth is necessary. No newspaper man can make a success just sitting around his desk. He must know people. He must be an all-round man. It requires versatility, aptitude, and energy to be the editor of a country newspaper."

"Ed" Stephens talking — the dean of Missouri printers, head of a nationally known law printing house at Columbia, graduate of a country newspaper office, and now at seventy-nine occupied actively with matters of municipal and state concern.

The other day, January 21, "Sir" Edwin Stephens had a birthday, having reached the age indicated and memory ran back some half century or so as he discussed early printing days with some friends who had foregathered in the building which Walter Williams, dean of the Missouri School of Journalism, had made noted by his philosophical shots from "The East Window."

In dubbing Mr. Stephens "knight" the writer assumes the prerogative of a country where every citizen is a king, and may confer honor upon whom he chooses.

If knighthood imposes upon its members courtesy and courage and a sincere love for their fellowmen the distinction is well bestowed on "Sir" Edwin Stephens, despite the fact that his home town affectionately persists in calling him "Ed" Stephens.

It was in the springtime of his life "Sir" Edwin was talking, and whether you are a typographical man or not you can not fail to be interested in his whimsical account of an editor-printer's ups and downs in the "hand-set" days:

When I bought the Columbia *Herald* in 1872 a negro was the motive power behind the throne — he turned the drum cylinder press. Then we had a baby job press. We thought it a wonderful equipment. Many offices were still using the old "man-killer" hand-press, with the capacity of printing a paper every minute or two.

Thursday was the big day of the week. That was the day the paper came out, if we had been lucky in getting up enough type. Friday was a day of relaxation; the paper was out and in the mail. And to this day I've not quite broken the habit of slowing up a little on that day.

But I had to hustle then. I was local editor; had to meet the trains and jot down who arrived and departed, see what was doing over at the old-fashioned courthouse, interview the farmers as they came in with their pigs and poultry and country produce; go over to the hotel and find if we had any distinguished visitors within our gates. Between times I would rush around town for ads and before Saturday came I would go around town with a sheaf of bills in order that the ghost might walk at the end of the week. In the evening I would come back to the office, go through the exchanges and write editorials.

The distinctive features of the early *Herald* were the editorials, the

local news, and the country correspondence. The editorials, like those in other papers of the time, were strongly political. That was the trouble with the old-time newspapers; they were all politics. We were just out of the Civil War and every editor thought he had to be the mouthpiece for some man or political organization. I was like the rest. I made enemies, too. The fellows I helped forgot it; the fellows I opposed didn't. I was glad that the old files were burned in 1892, for all the bitter things I had said were destroyed.

Most of the labor in the *Herald* office was done by men who learned the trade there. Men from the city disappointed him, Mr. Stephens affirms. Printers were paid from eight to ten dollars a week. The foreman received twelve dollars. Printers were taken as apprentices and their wages increased after the first year. In 1886 the *Herald* started the employment of girl printers in Columbia.

I went all over the East trying to get a proof-reader. Finally somebody asked me why I didn't get a bright girl from my home town and teach her the work. I took his advice. The time came when we had from seventy-five to one hundred girls employed.

Mr. Stephens said he built up the subscription of the *Herald* by always keeping a solicitor in the field. The paper was sold on its merits, and it prospered. From it was developed the Stephens Printing Company, which now puts out reports and law books for Missouri, Tennessee, Texas, Arkansas, Illinois, Mississippi, Georgia, and Iowa.

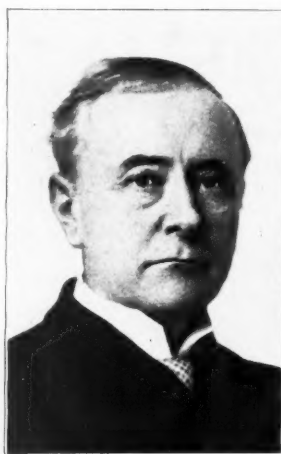
Walter Williams was "discovered" by Mr. Stephens. He was working on a small country paper when Mr. Stephens offered him the editorship of the *Herald* so he could devote more time to his growing printing business.

Mr. Williams was installed in the tower room upstairs and there he acquired the inspiration for his "East Window" sketches which made the *Herald* known throughout the state. Williams is now dean of the Missouri School of Journalism, which Mr. Stephens was active in creating.

"Would you advise a young man to choose printing as a career?" "Sir" Edwin was asked.

"Not unless he wanted that sort of work so badly he couldn't keep out," he promptly replied. "Printers are born — you can't make 'em out of boys who are just willing to try their hand at anything. It is one of the noblest of crafts, and to succeed in doing work of the highest character you must look on it as the painter looks on his profession — an art, a real art!" This is the secret of "Sir" Edwin's success as a newspaper man and as a printer. Printing, or anything connected with the trade, in his eyes

was the noblest of arts — the art preservative of all arts, as the saying goes — and as such it demanded attention and care of the highest character. Whether the job at hand was an advertisement for the Columbia *Herald*, the makeup of one of its pages, the printing of an abstract or a brief, to satisfy him the work must be done with the highest grade of craftsmanship and care; nothing less would suffice.



"SIR" EDWIN STEPHENS



School of Journalism building, Columbia, one of "Sir" Edwin's accomplishments.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

HAROLD M. HUFFORD, Grand Rapids, Michigan.—Your work is high grade in all respects and is especially commendable because much of it circumvents the commonplace through uncommon layout and skilful use of good ornament. Your announcement shaped in the form of a vase is unusually interesting; we regret the blue will not photograph, for, otherwise, a reproduction would be made. It doesn't conform in general proportions, however, with the shape of the page; the margins at top and bottom are too wide in relation to those at the sides, where it appears crowded. Your own and Bursley's business cards are especially clever and indicate skilful use of decorative initials, which, by the way, are among the better styles. Yours is reproduced at the right.

MERCANTILE PRINTING AND ADVERTISING COMPANY, Seattle.—We wish a color separation were possible so we could reproduce one of your new package labels, which are striking examples of the modern art style. Your letterhead and envelope are satisfactory, but not nearly so original or effective. The division of the three items in the second line, which are spread apart with hyphens between the items to equal the length of the main line, creates an effect of weakness in the second line which doesn't hold together. The tone is broken up and unpleasing. Again, the alignment of the swash initial characters in the first line is unpleasing, the other and much smaller letters being centered on them. While the initials might have hung a little below the smaller characters of the line, they are far too low and, so, the line is decidedly unbalanced.

SCHNEIDERREITH & SONS, Baltimore.—Your letterhead is very good indeed, as is also the paragraph appearing as part of the design and which defines direct advertising as "that form of advertising produced through the medium of the printing press, that goes direct, by mail or other channel, to the prospect, to influence men and women favorably concerning the product or service of the advertiser."

TYPOGRAPHIC CRAFTSMEN, New York City.—The announcement of the association with your firm of Theodore Berger, formerly of the printing house of William Edwin Rudge, is exceptionally fine. It demonstrates that effectiveness may result from large type, good margins, handsome type and design, while the design is attractive in an esthetic way. The initial is particularly fine.

M. MAXWELL, New York City.—You must get away from the idea of inserting an ornament or rule in almost every open space as if those white spaces were something to be feared. Instead of that, white space is a thing to be embraced, enhancing beauty and display effect. The label for the Chemical Catalogue Company would be much better if the rules and brackets alongside the "From" and the colons between street address and city were omitted from the third line and the two items thereon pulled to center. There is no reason whatever why the first three lines should be the same length. The full length rule under

Typography • Layout • Printing • Advertising

HAROLD M. HUFFORD

Typographer

623 South Lafayette Avenue
Telephone 61-498

Business card by Harold M. Hufford, Grand Rapids, Michigan, most interesting feature of which is the rule extending from the right-hand edge and ending in a floret on the left.

the line "Book Department" should be supplanted by a dash, although in reality nothing at all is necessary. In size of type and length of line there is sufficient distinction between that line and the group below. Your own resetting of the O'Brien & Son label is interesting and a great improvement over the original, both typographically and in the

use of color. In general, the cover design for the type specimen book is good, and while the border is quite ornamental we consider the item justifies it; besides the decoration does not run into and confuse the effect of the type as on the label. With the lines spaced as far apart as they are the orange tint panel under the title is too small. Indeed, they are spaced too far apart in any event; the space around the type group should in all such cases be greater than the space between the lines. These lines should be spaced closer and the depth of the panel reduced. Lines are spaced too wide in the bottom group, which is also too close to the border below, in relation, of course, to side marginal space. Colors are effective and presswork is good. The several set-ups of the title page, "Speeches," are interesting, but we consider the long line is too long in all forms except the first. You did well to eliminate the fancy and ugly initial starting the top line in the first, but the bottom group is too small in all. Design as a whole would be helped if the date were made part of that group. Programs and letterheads are your best work, some of these, and the folder, "Action Advertising," particularly, are very good.

LOUIS A. BRAVERMAN, Cincinnati.—"Three Tales From Pierre Louys," the first book issued from your private Fleuron Press in a long time, is charming on the whole. We do not, however, like the swash italic caps, for all letters in the running heads. The typography of the text is beautiful and the paper, both inside and outside, is very fine. We are sure the item will be prized by the five hundred who buy copies.

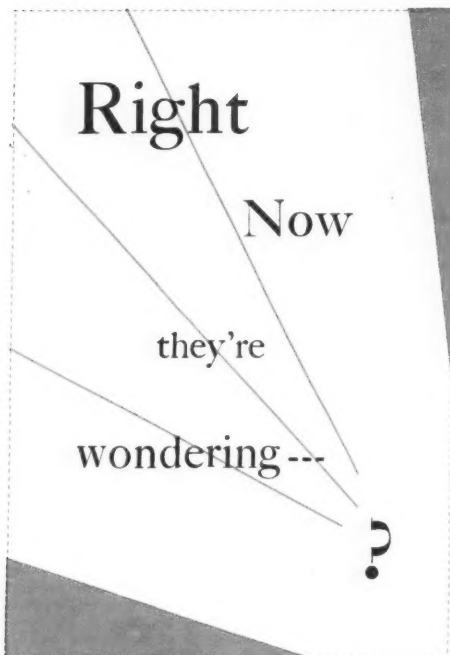
RALPH ELMER VIGGERS, Los Angeles.—The announcement of the opening of your studio for the execution of advertising typography is effective and distinctive in consequence of the use of an uncommon style of letter, which reflects, to a certain extent at least, the French copperplate effect.

L. GREEN, Attleboro Falls, Massachusetts.—The card, "Seven Tips," would be better if the measure were wider so as to accommodate a more open face than the Cheltenham Old Style, which, by the way, is unnecessarily spaced too widely between words. If the type were clearer, as suggested, it would also have more body, and in the wider measure would make inside margins narrower and eliminate the need you felt for the squares in colors in the corners. These distract a reader. The heads in red should be in bolder type; in fact, whenever a second color is used and that one is weaker in tone than the main color, usually black—and all other colors are weaker in tone value than black—the type should be correspondingly bolder in order that the general tone in the two colors will balance in the finished work. The lines of the head are also spaced too closely, indeed we are inclined to think your first consideration was the use of the geometrical squares, the very thing that spoils the effect. Important words in heads, by the way, should always be started with capitals, or an unpleasing and, more

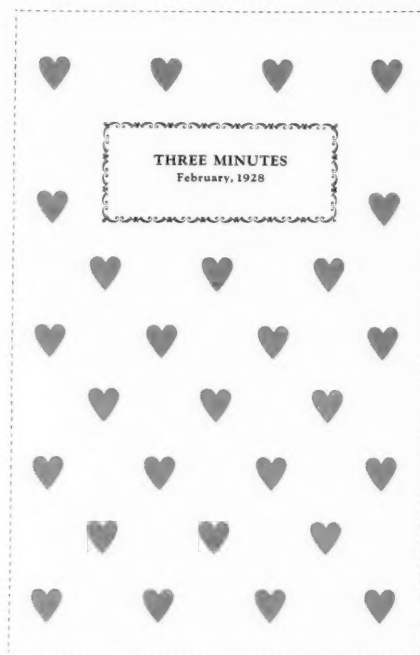
RAFFAELLO BERTIERI

IL LIBRO ITALIANO
NEL NOVECENTO

Interesting cover of hard-bound book received from Raffaello Bertieri, distinguished Milan (Italy) master printer. Printed in two colors, light brown and black, the part printed in black giving the effect of a glued-on label, which is unusual and interesting.



By exercising a little ingenuity the layout man of the Bardon Printing Company, Cincinnati, has achieved a striking and distinguished result in this folder title page. Original in black and light green on white paper.



The original of this cover, on which the heart-shaped ornaments are red, is especially striking. In fact, *Three Minutes*, by the Times-Mirror Printing and Binding House, Los Angeles, is exceptional throughout.

THE NORTHWEST SCHOOL OF PRINTING, Spokane, Washington.—A poor job of presswork will spoil the best typography or other design, and when those details are not all they should be good printing is even more essential. Too much ink is evident on both the cover and text pages of the January issue of the *Student Printer News*. The title lines on the cover are away too weak as sandwiched in an open space in the design that is quite too small; the weak, slushy silver ink, filled up in the close letters, is also very bad. The type used for the text is a poor face and alignment is bad; in addition spacing is poor, it being too wide between words and too close between lines. The folder bearing the February calendar is particularly faulty in the distribution of white space on the front and back. While the lines on both fill the page too closely from side to side, there is a lot of excess space up and down. The type groups do not conform to the shape of the page. If the smaller type were set in a narrower measure, and if the display were arranged in such a way as to take more lines, the type page could be made to conform more nearly with the paper page. Except for the fact that there is decidedly too much space around the initials, the inside spread is very good. The first paragraph, however, could have been set in larger type to good advantage.

especially, a cheap and undignified effect will result. The cards and tickets are pleasing, but the advertisements for the Mason Box Company are crowded. One of them, headed "Mr. Manufacturer," is overdisplayed as well as crowded throughout the headlines. Word spacing is too wide in the head of the one entitled "Mother's Day." The names and addresses of the sales agents at the bottom should be pulled somewhat to center in order to obviate the ugly gap of space between. The Christmas *Guide Post* is in general very good, although the use of the condensed gothic for the signature on the cover is very bad, likewise the condensed De Vinne initials in the head on page two.

WILLENS, INCORPORATED, Philadelphia.—"An Announcement to Printers," in which you offer a composition service to those having limited composing-room facilities, is an exceptionally effective folder. The center spread, featured by an unusual amount of white space, strikingly distributed, is reproduced.

TIMES-MIRROR PRINTING AND BINDING HOUSE, Los Angeles.—"Twelve Good Men and True" is representative of the finest in every branch of the graphic arts. The binding is de luxe, the typography beautiful and the illustrations, which are of an unusual and pleasing technique, harmonize perfectly with the type and decoration. Even the paper is the finest. Indeed, we haven't seen a finer job all around in a long time.

BARDON PRINTING COMPANY, Cincinnati.—Your work is high grade in all respects; some of the specimens, in fact, are decidedly unusual in layout, and display is effective. The Broadway does not make a happy combination with the Cloister Bold or the decoration used on the cover of the booklet, "Fashionable Men's Wear." We are reproducing the title page of a folder which features an altogether interesting use of lines and triangles. The small business card for Fashiondress, the layout of which is as interesting and unusual as the copy, is very fine. More advertising appeal than is ordinarily put onto a business card is evident but not at all objectionable.

ROBERT F. SALADE, Philadelphia.—The later issues of the "Philadelphia History" series of booklets, issued as items of advertising by the Benjamin F. Emery Company, for whom you prepared them, are not only exceptional in a historical sense but as ad-

vertising. While the name of the publishers is not played up and appears only inconspicuously, the interest local people must have in these booklets makes them more resultful, we are sure, than any bold advertising item would be.

YOUNG & MCCALLISTER, Los Angeles.—The wee house-organ, *Half Pint*, is as clever as can be; workmanship is of your usual high standard.

CLARK & MATHESON, Auckland, New Zealand.—Your calendar for 1928, lithographed in colors, is handsome in appearance and of excellent workmanship in all respects. The drawings of native types of people, one of which in large size features each leaf, are unusually interesting and exceptionally well drawn.

THE ROBERTS PRINTING COMPANY, Toledo.—Your January blotter calendar is very effective; type composition and color effect are excellent.

WOLFER PRINTING COMPANY, New York city.—The Christmas issue of your house-organ, *The Wolf Howls*, is interesting and attractive, also lively and readable. Presswork is excellent, but we believe the title panel on the first page is quite too insignificant, both in size and coloring. The outlined lettering does not show up well against the gold background. The appearance of the page would be better and also more readable if the article appearing thereon were set in roman. Large masses of italics are hard to read.

WILLIAM G. JOHNSTON COMPANY, Pittsburgh.—We quite agree with you that the series of folders for the H. H. Robertson Company are splendid pieces of direct advertising. And to show how complete our endorsement is, we are quoting your letter, also, because, in stressing the unusual features, it may give others an idea. Another reason is that

TYPOGRAPHERS • • TWENTY-ONE SOUTH ELEVENTH STREET • • PHILADELPHIA

HOW many times have you lost a big printing order because the customer thought that your composing room facilities were too limited to produce the finer touches on the typography? Or, because you did not have some particular type face or border that he wanted to use?

We are not a trade composition plant, nor do we wish to advertise ourselves as one. However, we can offer you, at a nominal cost, our typographical services on small booklets, folders, broadsides or on any job in which the typography is a factor to be considered by the customer in placing the order.

An organization of nearly fifty Master craftsmen, executives with advertising agency experience, competent detail men and one of the finest and most complete assortments of type and materials have made Willens recognized as one of the leading advertising typographers in the country.

Just as General Motors Corporation use "Body by Fisher" for its finer motor cars, the small printer can now capitalize on "Typography by Willens" for his more particular jobs.

The use of this service which we are now offering to printers, will enable the smaller printer to accept even the most particular job, on which, heretofore, he was handicapped because of his limited composing room equipment.

The amount and distribution of white space distinguishes this folder spread by Willens, Incorporated, Philadelphia typographers.

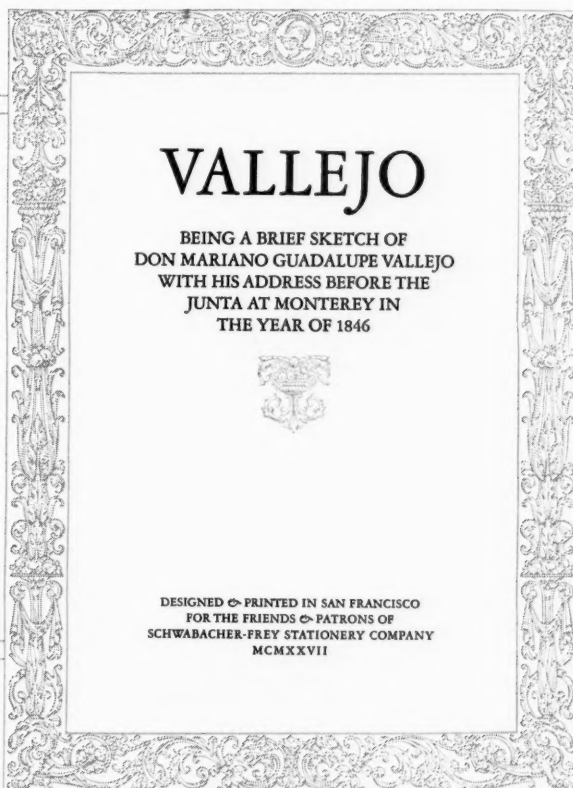
it is a clever and effective letter, being a terse, constructive lesson on some of the essentials of effective direct advertising. Here goes:

"Here is a little campaign of folders that are splendid pieces of direct-mail advertising—and, we think, splendid pieces of fine printing. Look them over a minute. Note how smooth those large, flat areas of color are on the covers. Not mottled. Not spotty. That flatness is a hard thing to achieve. The H. H. Robertson Co. wanted just that effect and we got it for them. Those covers look like four colors, don't they? Red, blue, gray, black. But it is only a three-color job. The gray is a tint of the black. That's hard, too—to get a gray as light as that and a black as jet black as that at one printing, in large areas. Yet the screen is not at all noticeable in the grays. And, another thing, if you still have a minute; notice how fast the copy seems to read. Short, clipped sentences. No needless detail. Every word hand-picked. Copy like that calls for special type treatment. Setting it in the orthodox way would kill its effect. Here it has been set with lots of 'air.' Space between words, space between sentences. That 'makes' it."

SCHWABACHER-FREY STATIONERY COMPANY, San Francisco.—In the production of the brochure, "Vallejo," you have covered yourselves with glory. It is a beautiful thing; handsome Garamond type, beautifully spaced and printed, with attractive and tasteful decoration in pleasing colors on hand-made paper of rare charm, leave little to be desired. The title page is reproduced.

EUGENE EHRLHARDT, St. Louis.—The catalog of Renaissance objects of art, paintings, sculpture, and furniture, executed appropriately in Garamond, is very handsome. Practically speaking, the lines are rather long for the size of type.

BULMAN BROTHERS, LIMITED, Winnipeg, Manitoba.—In a general sense the specimens you submit are excellent; as a rule, too, their effect is striking. Display and arrangement are orderly and effective; in fact, it is only in details of rather slight importance that the work falls short of complete excellence. We can not see anything in the way of distinction to compensate for the loss in good looks that results from setting words complete in swash italic capitals as on the heading on the inside of the folder, "Your Home and You." They are out of place except at the beginning of a word, also in some instances at the end, and not only look to be but are hard to read, and most of them are unpleasant. There is too much space around the opening initial of the booklet, "How Many People Think," the cover and title of which are excellent. We would much prefer conventional opening in-



Printed in gray on gray laid cover paper, the original of this booklet cover by Eugene Ehrhardt, St. Louis, is particularly handsome.

The handsome title page of a beautiful book produced by the Schwabacher-Frey Stationery Company, San Francisco. Delightfully pleasing typography, excellent presswork, and hand-made papers mark it as exceptional in any company. The original is in red (rules and center ornament), light olive-gray (decorative border) and black (type).

dentions to your handling of the page with dark-toned paragraph marks, set flush, and extra space between the paragraphs. While the material used is high grade, this page does not wholly please, and the reason it doesn't is due solely to lack of unity. The folders for D. B. Wood are very striking, the designs in general being quite impressive. However, they are not worked up as well as they might have been, although the first impression could scarcely be stronger. Spacing between words is noticeably too wide on the Christmas card for the Gurney Foundry Company and the type in which the text of your "Salt" card is set is needlessly small. In really fine work such short lines as that at the end of the first paragraph on the title page for the booklet, "Gifts That Charm," should be avoided, although, commercially speaking, this item is first rate in all other respects.

FRED L. DRAGER, San Francisco.—Your letterhead in the Cochise face is a dandy.

MEISENHEIMER PRINTING COMPANY, Milwaukee.—The booklet, "National Heat Regulation," and the smaller specimens accompanying it are of unusual excellence, although the lines on the title page of that booklet are rather too closely spaced. Presswork is excellent.

JOHN E. COBB, Milwaukee.—Letterhead and envelope for the Milwaukee Club of

Printing House Craftsmen are remarkably fine in all respects. It's hard to beat original Caslon in black and red on rough-textured white paper, particularly when there is plenty of space.

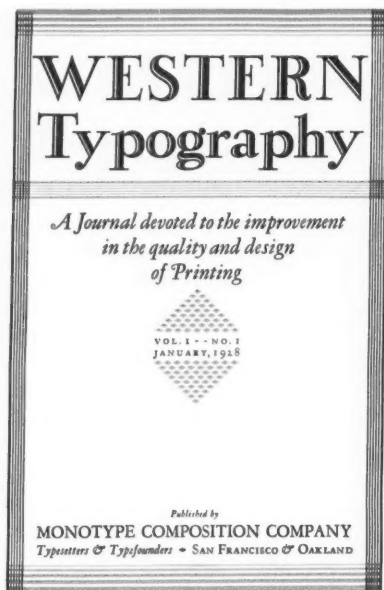
HERALD PUBLISHING COMPANY, Saint Peter, Minnesota.—While the plan of your new letterhead offers rather unusual possibilities, it is decidedly too crowded, the matter relating to the paper itself appearing just above the name being especially bad. The impression one gets is that this matter was forgotten and then set in the only space left for it, i. e., between the name line and the names of officials along the top, which is too little. A nonpareil, at least, should be added above and below this group; a pica would be better, although it would make the design rather deep. The orange is a shade too weak and the initial letters, therefore, give the impression of receding.

THOMAS W. McDONALD and ED. S. SMITH, Los Angeles.—Type, layout, and display on the trade dinner announcement for February 15 are very good. In fact, the only fault of any consequence is line spacing, which is a little too close between lines in the several groups, although the groups themselves are spaced well enough. The group on page two would be much better if there were two points more space between the lines of solid caps; in addition, the text on page three could be one-point leaded if the open space and ornament at the bottom were omitted. That little addition would obviate the effect of solidity now quite apparent. The colors are pleasing and presswork is good.

JOHNCK & SEEGER, San Francisco.—Your removal notice, herewith reproduced, is one of the most interesting we have seen. If the type is not as readable as Century or Schoolbook, the layout and gen-

the picture. The inside back cover of the November issue would be decidedly better if the ornaments above and below the type group were omitted. The type should be reset in narrower measure to more

HARKEY-WISE PRINTING COMPANY, Fort Wayne, Indiana.—While the ornate initials featuring your new letterhead might do very well under certain conditions to open text composition, they are bad



Striking, unusual typography from San Francisco that reflects the present modernistic trend, which, while interesting, of course, is like pepper and salt, all right in occasional homeopathic doses. The cover at the left is by the Monotype Composition Company and the announcement on the right, in black, green, and red, is by Johnck & Seeger.



THE
NEW YEAR
1928
FINDS US
MOVED

**ACROSS THE STREET INTO MORE
COMMODIOUS QUARTERS IN THE
JOHN HENRY NASH BUILDING
447 SANSOME STREET
AND GIVES OCCASION TO ANNOUNCE
THAT SAMUEL T. FARQUHAR
HAS BECOME AFFILIATED AS A
FULL PARTNER IN THE BUSINESS**

**JOHNCK
& SEEGER
PRINTERS**

SAME
TELEPHONE
DAVENPORT
8510

eral effect, which are quite modernistic by the way, combine to give it a whole of a kick.

ATLAS PRESS, Cincinnati.—Your blotter, "Write it 1928," is original and effective as a result of printing the big figures over square tint plates in red. The flourish at the end of "Write it" is eccentric and not an effective ornament; this and the ornaments at the bottom detract somewhat from the good qualities of the item. There is ornament enough without them. "Tell the World With Printing" is another fine blotter; it also "has a kick." The one in Cooper Black, in which the type matter appears in panels in the background of border units printed in light bright blue, is not nearly so good. The type, especially that in small sizes, is not clear and is more confusing and uninviting because of the effect produced by the striking ornament. Although both the gray and orange might have been stronger your letterhead and envelope are nevertheless quite good. The line across the top, however, is too widely spaced to look well. If the band below were closer to this first line, there would be more space below it and above the name line. In that event the first line could have been set in larger type, thereby obviating the excessive word spacing. The typography of the folder business card, across the front of which the line "Tell the World With Printing" appears, is interesting and unusual, but the stock is so dark on the one side that the type is not at all clear. Your business card, on which the items you produce are so arranged that the lines of varying length make an interesting form, is unusual and effective. It is reproduced. The Ink Spot, house-organ, is also interesting, but some of the covers suffer through the fact that inks are too weak, the one for January being especially bad in that respect, as is the title in type on the cover of the October issue. A tendency to space lines too closely is evident on the first inside page and the one-point dashes are a shade too heavy; one-half point would be better. Mottled cover stocks which give the effect of clouds enhance the covers, especially since the illustrations are outdoor scenes; the paper, therefore, becomes part of

nearly fill the page up and down, in which event it would be more nearly in proportion to the page and obviate the need of ornaments to make depth. The cover of the Christmas issue is effective.

ATLAS PRESS, Inc.

210 East
Ninth
Street

Canal
5320
5321

Cards
Folders
Programs
Bill Heads
Office Forms
Sales Letters
Ruled Headings
Envelope Stuffers
Direct Advertising
Announcements
Wedding Cards
& Invitations
Statements
Broadsides
Circulars
Blotters
Books

WM. MEYER

Producers of the better class commercial job printing

An unconventional business card, the most interesting feature of which is the arrangement of the list of products in the form of a diamond. By the Atlas Press, Cincinnati.

on your letterhead because the remaining letters of the words are in relatively large type and can not be put close enough to the initials. Unsightly breaks, therefore, occur. The irregular slope of the characters throws the whole line out of gear. The colors in the band along the left-hand side are weak and have a washed-out appearance; in fact, we consider this band detracts from the effect. The design appears overdone, although it would be possible to use as much ornament without giving that effect, provided, of course, it were pleasing and combined with the type into an ensemble that would give the appearance of better unity.

MR. McMAHON, Ward & Shaw, Cleveland.—"A Temple to Telephony" is a handsome, interesting, and attractive brochure, workmanship being excellent in every detail. The cover design is particularly handsome and the colors are pleasing.

ARMBRUST PRINTING COMPANY, Cincinnati.—Your new stationery forms are unusual in layout, effective, and quite attractive enough. If instead of the twelve-point band of graytone border one of six-point were used on all items, as on the label, more space would appear above and below. The name line runs too close to the band where the twelve-point is used. With the six-point the initial in red might be placed lower, so it would overlap the band. Overlapping of colors and the fact that three are used makes it impossible to reproduce the design or we surely would. If some of the matter in the lower group on the cover were smaller the page would balance better; the upper group should be lowered and the lower group raised to bring about a better distribution of white space, there being too much in the center in comparison with the amount around the groups of type. You doubtless already realize that the inside pages are not high grade, that the type faces are bold and that margins are too small. Short pages like those on the back cover are invariably placed too low; they should be above the center if they are to look centered, but should be placed even higher to overcome the effect of monotony that results from centering even optically. The border on the title page

is too weak in relation to the tone of type inside. A double rule border, without corner brackets, would be better; the brackets in connection with the light rule, completing the border, spot the page and create an effect that is lacking in the essential of unity. The halftones are well printed and the fact

him the opportunity to do fine work. You demonstrate that a fine job can be done on anything; of course, with good type faces and the ability to display and set them right. The letterhead for the New Jersey Art Stone Company was a tough job. The worst trouble is that the main line is so short,

balance is achieved by selecting heavier units for the parts that are to be printed in the weaker color. And don't get us wrong about strength; black is stronger than any color and red is relatively weak in tone—however strong the effect it creates—because of the contrast it affords against black.



THE mere fact that the
Largest Advertisers
use professional ty-
pography exclusively
should be conclusive
evidence to the small
advertiser that what's
good for the goose is
good for the gander.

WARWICK TYPOGRAPHERS INC.



If your ads are to be

"HEARD"

they must first be

"SEEN"



**—and Good Typography will
insure their being seen**



WARWICK TYPOGRAPHERS

Striking advertising cards by one of the most progressive and capable advertising composition houses in America, the Warwick Typographers, St. Louis. The original of the one on the left is in black and olive, and the other is in black and red, white stock being used in both instances.

that the illustrations are of a type difficult to print makes this especially commendable.

MOUNT ROYAL PRESS, Montreal.—If the ornamental panel below the name line were smaller so the line would extend farther outward, the layout of your letterhead would be striking. It would even then lack complete effectiveness because the type faces are old and unpleasing styles of different shapes. Despite the use of colons and hyphens used as ornaments at the ends of the first line, the Otterburn musicale ticket remains unbalanced, i. e., too heavy at the bottom, because the design increases in width from top to bottom and the tendency should be the other way. We do not know for what purpose the large sheet in colors was issued, but we do know that if the matter in the side panels, set on the bias, were in straight lines and so arranged that the white space of the form would be more evenly distributed instead of being massed in the center, the effect would be a great deal better.

OSCAR F. WILSON, Rockford, Illinois.—Proof No. 9, containing in booklet form what are apparently reprints of newspaper advertisements, is effective in all respects. For the purpose of the booklet the borders are in color. The cover is handsome and impressive; the fact that the blue cover stock is very dark is not detrimental because what little printing there is on it is large and strong.

B. DEXTER STREETER, Vineland, New Jersey.—We're glad you finally got up the courage to send specimens of your work to headquarters. One able to do such fine work should have known it was fine; in fact, we believe you did and are only kidding us regarding your fears. We have seldom received a finer collection of small commercial forms, such as the average printer does and complains of, thinking they don't give

and with the rest of the design in wider measure, balance is not good. The use of the rule underneath, which is as wide as the design, helps—but not enough. The trade-mark is too big and that, as well as the large amount of copy, made the job difficult. If, however, the address lines were pulled in close to the cut and the main line were letter spaced just enough to make it extend as far out at both ends as the limits of the two groups—when pulled in—the effect would be improved. However, when this job comes up next time urge the customer to use a smaller trade-mark and try some other layout. The calendars are excellent, although the green on the one for May, 1925, is too pale. Though two colors are used in a design they should balance in tone value; one should not seem to stand farther from the eye than the other. This tone

WILLIAM GREEN, INCORPORATED, New York city.—"Is American Business Unbalanced?" is a very striking booklet, setting forth the merits of Green service quite forcefully. Eye-arresting layouts, with exceptionally fine illustrations, make the text pages lively. The cover is very impressive and, needless to say, workmanship is the finest possible, down to and including the presswork.

APCO PRESS, Providence.—The March calendar for Tileston & Hollingsworth is impressive; it is also well set and printed. We can conceive of people who have an aversion for the Cooper Black claiming it is a poor job, but, to our way of thinking, that is giving personal preference too much rope. A thing can't often be pretty and striking at the same time, and Cooper Black is not a pretty type face. It has a definite, characterful appearance,

however, and makes powerful display. If the line "Papers" were in red and the heavy rule under it omitted, with the rules above and below the preceding line in black, the effect would be more pleasing and more effective as publicity.

The groups at the sides of the cut are rather too small, particularly since the size of the sheet indicates that it is to be posted on the wall and must be read from a distance. There is ample space both vertically and horizontally to accommodate the suggested increase in size.

THEODORE T. JONAS, New York city.—The paragraph marks do not help the blotter, "It Makes a Big Difference," one way or another. The gap of white space at the bottom and right is unpleasing; it could be obviated by centering the line, "We thank you." The signature would be better if the name and address were pulled together instead of having the two items separated, with so much space between.

MAXWELL ABRAMS, Johannesburg, South Africa.—If the rules and the ornament



The silhouette may be decidedly effective, as this business card reproduced from a contemporary German publication demonstrates.

beneath the word "Greetings" were omitted, the front of your folder would be better. In addition, the border units are rather too wide and strong in relation to the size of the type used, even though they are printed in a lighter color. The spreading apart of the address line on page three is also displeasing. If these items were pulled to center the relationship as to length of the last two lines might be awkward, so we suggest the advisability of rearranging the address in two lines. If the second of these, the box number, were smaller, the contour of the design would remain about as it is. While the idea for THE INLAND PRINTER cover has possibilities, it would be very difficult, if not impossible, to arrange the words so that they would fit the triangle and be evenly spaced and of uniform size. The rules above and below the lines at the bottom, and the underscoring of the name lines, detract from the general effect. Such emphasis—which is often used, too, where it is not necessary at all—is usually bad, also cheap-looking.

COMMERCIAL PRESS, Dothan, Alabama.—Your last Christmas greeting is very good, although to have the head in red and the type of the same size at the bottom in black doesn't seem just right; besides the design is unbalanced and bottom heavy as a result of the color weakness at the top. Of course, if the signature were in red there would be too much red, so we suggest printing the head in green and the border, now in gold, in red. This would be using two colors instead of three, saving money, and doing a better job all at once. The letterhead for the Houston Hotel is good, but the main group on the one for Spann should be moved to the right and lowered; in fact, almost centered from the cut on the left to the margin on the right. The question of where to place the main type group when there is a cut on one side is often perplexing, but in the interest of balance in the design as a whole, such groups should not be arbitrarily centered on the sheet, disregarding the cut, as you placed this one. The colors of the monogram on your own letterhead are too dull and lifeless; the letters, furthermore, do not stand out. Printing the line, "Distinctive Printing," in blue of about normal value is also bad; the color is not sufficiently different from black to make the second color worth while. The cover for the Harmony Club program booklet would be better if the parts were centered; with the upper group placed at the left and the lower one at the right, they are not of such contour or size as to appear pleasing.

THE PRINTERS TRADE SCHOOL, Adelaide, Australia.—"Modern Ideas in Printing" is an attractive book. Made up of specimens of the year's work done by students, the workmanship is better than on similar projects received from most other schools, there or here. Most of the specimens, in fact, equal the better grade commercial shop products in America or England, notable among these being the three letterheads for the school, two pages on the "Display of Wildflowers," and the covers, "Fifth Annual Report," "Dainty Linerie," and "Rose Catalogue." Some of the best present-day

Lest You forget

The accompanying Calendar for February is sent you to be attached to the calendar back you now have. As each month arrives a new reminder of the days of the week will be mailed. Each one, altho typographically different, will tend to stress the fact that we operate one of the most completely equipped typographic service plants on the Pacific Coast. We have the men, the materials and the machinery—all are yours to command, both day and night. Our enviable reputation as typographers is assurance that your message will be not only good to look at and easy to read, but that it will carry the right amount of attention-getting value. If, by any chance, your calendar sheet does not arrive on time, will you kindly call us by telephone—Westmore 5028? We shall be pleased to see that one goes to you immediately.

TYPOGRAPHIC SERVICE COMPANY LOS ANGELES


Setting type in groups of odd shape is frequent these days, and there is no denying that when not carried too far it has merit on occasions, particularly for attracting attention. On the original of the above folder the top line is in red and on a flap, the decoration at the bottom being in green. By the Typographic Service Company, Los Angeles.

type faces are used, and none of the bad ones, while colors are invariably in good taste. Examples of process printing are also high grade. As you have doubtless gleaned from this department, the editor dislikes the Vanity initials, and this dislike is not just a pet aversion without justification; some of the characters are quite awkward and others are of such shape that they do not fit in with type

gan should have been larger; in fact, we suggest full length lines with the text between them, which is too small and too closely line-spaced, set in a wider measure and also in larger type. The good result achieved in printing the halftones on the rough stock is the best feature of the item, save, perhaps, the good color effect of the front. A border around the title page of the larger one would help. If, instead of that, the matter below the main display and above the name line were paneled, the page would be more interesting and would not appear run together as it does. The gaps of white space on the inside spread are unsightly. The cuts should have been separated and arranged so that the type matter could be larger, and should be so placed that the white space would be better balanced, that is, more generally distributed. Although rather dull looking, the back page is satisfactory; one or two of the items of display should have been set in larger type.

WILLIAM BROWN, Kansas City, Missouri.—"The Sombart" booklet is decidedly unusual; it is well executed and has an atmosphere of exclusiveness that is quite appropriate, considering it represents a high-grade apartment building. Because of the extremely light tone of the type faces, Bernhard Cursive and Eve, we question the value of roughing the book; while, of course, the glare of the stock is eliminated by this pebbling, we experienced some strain while reading the text.

EDWARD M. LOVENDALE, Salt Lake City.—The two verses, apparently some Mohammedan blessing, executed in the Civillite type face with light-toned initial initials, are unusually effective and decidedly interesting.



THIS ADVERTISEMENT

is set in the beautiful Garamond Bold and Garamond, which are popular old style letters. The cut is centered. So is the display line. The border is simple contrast rule of sufficient weight and tone to make a proper frame for the advertisement; the initial letter sets snugly, and the signature at the bottom is in perfect balance.

We do not predict that the modern style of typography will supplant this simple, ultra-readable, dignified, common-sense arrangement.

EDWIN H. STUART, Inc.
422 FIRST AVENUE - PITTSBURGH, PA.
Curt 3897-3898-3899



MODERN TYPOGRAPHY

This advertisement is set in Broadway and Bodoni Bold. The cut is thrown off center. The corner spots add a dash of color. The contrast is much heavier than that demonstrated on the opposite page.

This design has snap and fire, but lacks to a certain extent the smooth-flowing uniformity and perfect balance demonstrated in the opposite page. We do not believe this modern typography will submerge the old style, but think that both have their place.

"Regular Style or Modern?" asks Edwin H. Stuart, advertising typographer, of Pittsburgh, on the front of the folder in which these two advertisements are reproduced in the center spread. Of them Mr. Stuart writes as follows: "There are two correct typographic atmospheres in vogue today—old style and modern—as illustrated on the two inside pages of this folder. Of course, we are perfectly equipped to produce either style. We will use the old style unless otherwise specified because the modern style is just coming in vogue and has not yet been accepted by the majority of advertisers. Briefly, the old style typography implies the balancing of cuts, centering of display lines, plus close attention to normal shape harmony. Modern typography is striking and distinctive. It is very much in vogue in *Vanity Fair*, *Harper's Bazaar*, etc. It embraces the occasional placing of illustrations off center, the use of modern type faces almost exclusively, silhouette cuts, sharp blacks and whites—bizarre arrangements. Sometimes the arrangement approaches the grotesque."

HOW TO SELL PRINTING

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Marketing

It is repeat business that counts. In nearly every well established printing plant there are a fair-sized number of regular customers that entrust all their business to that one printer. Then, too, there are a number of accounts that are spasmodic customers and an even larger number of "has-been" customers. To take the place of the "has-beens," the printer must continually reach out after new business. But seldom is this effort for new business planned on a definite basis. The printer makes an effort to get a trial order and believes that his product will be good enough to bring in more business from the new account.

To get new business, the printer usually makes up a mailing list more or less haphazardly or, worse yet, buys a list, and sort of trusts to luck that if he sends out some "reminder advertising" now and then some of the firms on the list will send for him and ask him to call and talk over a proposed printing job.

Sounds rather weak, doesn't it? And yet, a very large percentage of printers view their selling effort this way. They hope that every trial order they get will be a potential steady customer, but outside of delivering a job according to specifications they make little effort to really help the prospective steady customer.

It is true that most printers do make an effort to create a better job than the buyer has in mind by making suggestions as to paper stock and format, and when they have gone this far they secretly feel that they are doing a "creative service."

How many printers or printer salesmen realize that people do not want to buy printing? People are really in the market for more sales and greater profits. Printing is, after all, only a means to an end, and to get repeat business every printing order must pay for itself or at least help pay for itself.

To create the kind of printing that will pay for itself, the printer must have some knowledge of the purpose and the use of each individual printing order. This, in turn, means that the printer must study the needs and marketing policies of each individual customer he serves and wherever possible act as a marketing counselor and *not* as an advertising expert.

Of course, it is not possible for any one man (or printer) to be a marketing authority on every line of commercial or industrial activity. But he can select ten or more customers or prospects and study their needs and sales problems. He must know something of the product, goods, merchandise, or service. This can be learned from contact with the various department heads of the business, from reading the trade journals that cover that particular line of business, and from outside observation by calling on some of the dealers or customers of the firm or institution.

Perhaps some of the terms used in these articles are misleading. To talk of a printer salesman being a marketing counselor is using a rather broad-sounding title; it implies being a specialist, a person who has made a rather intensive study of markets and statistics, a person with an engineering and academic background. In order to get away from the "order-taker" type of printing solicitor it is almost necessary to lean to the other extreme. That is why we use the term marketing counselor.

A real marketing counselor must be able to understand the statistical side of marketing, trade and consumer surveys, group ratings, mass reactions, geographic conditions, wage earners, professional groups, income in the two-thousand-dollar class, the five-thousand-dollar class, the income tax paying groups, and a multitude of other classes.

For the purpose of mutual understanding let us realize first of all that a market is a group of individuals who might reasonably be considered potential prospective purchasers of a given product or service. It doesn't take an expert to make accurate conclusions regarding a market if he keeps in mind the human equation, if he regards a market as a number of individuals who can use the product advertised.

If a printer salesman's prospect is a manufacturer of pianos, one of the first things for the salesman to learn is, "Does the manufacturer sell his products by maintaining branch stores in various cities or does he sell through dealers?" If dealers, do they have exclusive contracts in their territories? That means, is the one dealer the only dealer in a city or community who handles this particular make of piano? Then, if the dealer has an exclusive franchise, does he handle this particular make of piano alone or does he handle a number of other makes?

Suppose we learn that the piano manufacturer sells through dealers and that a majority of these dealers are exclusive representatives in their territories but that they also handle other makes of more expensive or of less expensive instruments. Suppose we find that there are seventy-two of these dealers over the country. Perhaps the manufacturer wants to get twenty more dealers. Then the problem is clearly defined.

If we find out how these original seventy-two dealers were secured, the various selling obstacles encountered, and what the manufacturer requires of a new dealer, we can form some conclusions and map out a few plans (which require printing) that will help get the twenty new dealers.

Or, suppose the seventy-two dealer outlets are sufficient to take care of the annual production of the factory if the sales of the dealers can be increased eight per cent. It is then a problem of working out some definite selective advertising program that will help the individual dealer sell more instruments in a given period of time. In planning such a program, it would be well to learn something of trade customs or of the



Roger Wood

firm's regular policies with regard to the dealer sharing the expense of an intensive selective advertising program.

If a national magazine campaign is necessary, then a trained marketing counselor—a professional marketing engineer—should be employed. These experts are usually engaged by or through an advertising agency.

The greater the unit of sale, the stronger the sales resistance. It takes more effort and salesmanship to market an article that sells for seven hundred dollars than it does to market an article that sells for seventy cents.

In the case of the article whose unit of sale is seven hundred dollars, competition must be considered (and ignored in the advertising). This competition is not alone with similar products of other brands or makes, but of other items that may compete for the seven-hundred-dollar expenditure—an automobile, repairs on the home, a fur coat, etc.

While in the case of an article that sells for seventy cents, the matter of competition does not merit as much consideration as buying habits of the consumer, his familiarity with the use and purpose of the type of article you are selling, what your distribution is, or how accessible your goods are to the consumers. In other words, the more a printing salesman can learn about the reason or need or purpose of a piece of printing, the more able he will be to help the buyer purchase the kind of printing that will bring the best results.

Every printing order sold should be accepted and produced with the idea of getting future business because of the success of the piece. Repeat business means success to the printing salesman as well as it does to the printer.

There are mighty few established printing organizations that can not do a little more intensive studying of the needs and problems of its present customers without finding ways to help these customers make more profit through the use of the printing they are now buying. If the printers would do just a little more thinking along this line, they would not only be able to help their customers but in turn would be able to help themselves materially.

When you sell a catalog, do you sell an announcement or letter to be mailed out as an introduction to the catalog? Do you sell the envelope or carton as a container for the catalog? Do you sell return post cards or acknowledgments of the receipt of the catalog? Do you sell order blanks to accompany the catalog? Do you sell mailing labels for the catalog? Do you try to sell a monthly follow-up series to keep the catalog active and to remind the recipient constantly that he has the catalog on file?

In other words, the printing of a catalog might in turn mean as many as twenty additional printing orders.

You don't have to be a marketing expert to realize that the catalog should be introduced, that the way should be paved for its reception. Similarly, the return card, the order blanks, the envelopes, the labels, and the monthly follow-up pieces will increase the use and value of each individual catalog many times. But, if you know the way the catalog will be used, under what conditions it will be read, by whom it will be read, when and how often it should be used, you will be in a much better position to give the buyer helpful suggestions, to give him ideas not only about how to print the catalog but how to increase its effectiveness. When you can do this, you will be more likely to land the order even if there are nine other printers giving away presswork and composition to land the order.

This catalog thought is just an example of how most every job of printing suggests other jobs—companion pieces or follow-up pieces.

Just the other day I learned of a large order of four-page letters that had been printed with a coupon imprinted. By chance, only four thousand had been mailed and something prevented the mailing of the remaining fifty-six thousand. The four

thousand brought only *seven* returns, so the letter was considered a loss although the remaining fifty-six thousand had been addressed and inserted ready for mailing, and it had been decided that the mailing would not pay for the postage cost.

A printing salesman, no, a marketing counselor, was calling on the advertising manager and learned of the loss. He asked to see a copy of the letter and envelope. The next day he came back with a suggestion: "Print a return card in two colors, try out another four thousand; we will hold the forms and print the other fifty-two thousand return cards if you want them." This plan was tried and the returns were over six and one-half per cent on the second four thousand. He got the order for the remaining cards, and I'll bet he gets a lot if not all of the repeat business from that firm from now on.

Don't be afraid of *ideas*. They are your stock in trade. When you get a printing order, try to think of what you can suggest to make that printing even more effective. Your suggestions will be welcomed even if they are not always accepted, for they not only help the customer make more sales but they sometimes prevent a loss and occasionally help the advertising manager or buyer to hold his job.

Copy and Copywriting

The beginner in copywriting for advertising is confronted with so many facts and isms that he is very apt to become confused. Catch phrases, cleverness, tricks to secure emphasis, the "interrupting idea," reason why, humorous copy, human-interest copy, emotional copy, and many other styles or tricks of writing have their places, and in time as a person begins to progress in advertising knowledge he can classify the various types of copy he finds in magazines, in newspapers, and in sales-promotion work.

After all, the purpose of advertising is to tell a story in such a way that the message is clearly understood by the reader and to carry conviction, to create confidence, and to get the reader to buy what you have to offer.

There is more bunk written about copy than about any other phase or factor of advertising. After all, no matter how clever a piece of copy may be, no matter how it plays on the emotions, no matter how logical it may seem, if it does not convince the average reader it does more harm than good.

Richard Sanders says: "Use forceful words with emphasis. One forceful word will accomplish more than three or four weak ones and it not only produces better results but also reduces the cost of selling; paper and space are expensive.

"There are two common methods of securing emphasis. One is through position; the other through proportion. Emphasis through position may be compared with an orator addressing his audience. It is necessary at the beginning for him to get attention and hold it. At the close he exerts himself in bringing the climax to a favorable ending. His last words linger the longest in the listener's mind. So it is with a book, a chapter, a paragraph, a sentence, or a personal interview. The last sentence in a paragraph is in the most conspicuous position and, in general, should be the most important, the first of next importance.

"Emphasis through proportion is given by laying special stress—bearing down hard—on what you think is the most important part of your message, but be sure the part that you consider of most importance is also considered the same by your readers. Sentences written in the active voice are more emphatic than those written in the passive voice. 'Smith's Shaving Cream Softens Your Beard' is more emphatic than 'Smith's Shaving Cream Will Soften Your Beard.' Maybe it will; maybe not."

The kind of copy that carries conviction is not easy to write. It is so easy to fall back on superlatives. The human mind must be trained to think in positive definite terms and

not allowed to run along in a groove after the "big idea" or form of appeal has been discovered.

Every member of the advertising department of Scruggs, Vandervoort & Barney Dry Goods Company, St. Louis, has been presented with a bulletin which might be studied with profit by every writer of retail advertising everywhere.

The headline in this bulletin reads, "Do Not Use Superlatives." Then there follow five logical reasons for this admonition which can not be disputed:

People do not put much faith in superlatives.

Claiming the "best" goods invites suspicion.

Claiming the "lowest price" causes distrust.

Proving superiority is safer than preaching it.

If we are better than our neighbors, the public has intelligence enough to find it out.

Sometimes a writer gets too close to his subject; he is apt to become overenthusiastic about the article or product or merchandise and so think in terms of selling rather than *buying*.

Don't worry about style in writing or about the type of copy you are to write. Hunt for the buying points always, and what you write will carry conviction because if you are thinking in buying terms, in how and why and by whom the merchandise will be used, you will naturally "talk" in those terms rather than write copy.

Questions and Answers

Question: In preparing a dummy, which method is most advisable, pasting in printed matter to show size and kind of type to be used as well as the way the text matter will appear or is it better to rule the text and subheads with pencil lines? — S. J. J., San Francisco.

Answer: This is largely a matter of personal opinion. I know of many printer service departments that use the pasted dummy form; that is, they paste up one page or two of a booklet just to indicate type size. Indeed, the Mergenthaler Linotype Company publishes a layout kit for this purpose; this kit is part of the material specified for students of advertising layout at Columbia University, New York city.

Personally I prefer to use the penciled layout; printed matter foreign to the subject to be printed might attract a reading by the prospect and thus distract his attention or thoughts from the purpose of the sales talk you are making.

When the dummy is too well done, there is chance that the prospect will want to keep it to show to the "vice-president in charge of sales" or some other individual, to say nothing of the preliminary and speculative expense involved.

A rough, penciled layout, neatly done, is all that is needed in most cases. If color is desired, this can be added while talking to the prospect, using green or blue or red pencils. By adding the second or third color during the interview, you increase the attention and interest as well as the confidence of your prospect.

Q. Should dummies and preliminary plans for a campaign be mailed or delivered in person? — R. K. F., Rochester, New York.

A. By all means in person whenever and wherever possible. Selling a plan or selling by the aid of a dummy is a matter of personal salesmanship. Unless there is an important and definite reason, always make your calls in person.

Q. Is it advisable to present a plan in writing? — P. B., Chicago.

A. Your question is not specific. What kind of a plan do you mean? If the client is willing to pay a fee for a plan or campaign prepared by you or your firm, then by all means submit your preliminary plan as well as your finished plan in writing; this plan to explain your findings, the various printed pieces, and the purpose and use of each piece and all other details that will help the prospect have a better understanding

of what you or your organization consider the most logical and practical program.

If you mean to submit a plan on speculation — unsolicited — just in the hope of attracting attention, then the answer is, "Don't put it in writing." Speculative plan work, if the plan has any merit or worth, is too expensive for any printer or other creative service agency.

If this is not the answer you wanted, write again and explain more fully.

Q. In the December issue of *THE INLAND PRINTER*, in the "How to Sell Printing" department, you suggest the possibility of securing information relative to marketing problems from Ralph P. Stoddard, secretary, The American Trade Association Executives, at Cleveland. We have written Mr. Stoddard but he is reluctant to give the names of the trade associations located in the state of Wisconsin or even where certain information is procurable.

Right now we could use information concerning the toy market, leather goods market, and a market relative to building stone. — E. A. B., Appleton, Wisconsin.

A. I used Mr. Stoddard's name without knowing whether or not his association was organized to distribute information of this nature. We are sorry to have been the cause of your delay and to have bothered Mr. Stoddard.

Write to the Superintendent of Documents, Washington, for "Trade Association Activities"; it costs fifty cents.

Get a copy of the Market Data Book for 1928 from G. D. Crain, 537 South Dearborn street, Chicago; also subscribe for *Class and Industrial Marketing*, \$2.00 a year, same address. This magazine covers all industrial fields and will give you the facts and figures of various markets in condensed and easily understood form. It also gives a list of the various trade papers in each field with their circulation figures and space rates.

Perhaps these men can give you the information you want: W. E. Prosser, 812 Lafayette Building, Detroit, secretary of the Building Material Exchange; Tanner's Council of America, E. A. Brand, Transportation Building, Washington; J. Louis Nelson, 41 Park row, New York city; Toy Manufacturers of the United States, F. D. Dodge, 1404 Fifth Avenue Building, New York city.

Q. We would like to secure house-organ printing. Can you give us any suggestions? — H. E. A., Cincinnati.

A. House-organs make desirable printing accounts because in most cases they are issued regularly. The average house-organ editor works pretty closely with his printer and therefore the relationship is more than often on a friendship basis and, because of this, hard to pry loose from the other printer even if such a procedure were ethical or fair.

It is well to practice the Golden Rule in selling printing: Don't do anything to some other printer's accounts that you wouldn't want him to do to yours. So, if you want house-organ business, the kind that will stay with you and not change to some other printer a few months after you secure the account, create new house-organs. Sell a few desirable accounts on the purpose, desirability, and need of house-organs.

Unless you have studied the subject thoroughly, get "Effective House-Organs," by Robert E. Ramsay, published by D. Appleton & Co., also volume four of S. Roland Hall's book, "Practical Business Writing," by McGraw-Hill Co. These books cover the subject of writing and of house-organs.

Get samples of every house-organ issued that you can find and especially in your territory. Study them. Find out what the editorial policies are as well as how they are printed and why they are printed this way. Start a filing system of the various house-organs that put you on their regular mailing list.

In a word, become an authority on house-organs and you will in time have all the house-organ business you can take care of. Notice I said in time, not next week nor next month.

Q. Where can I get more information about the retail shoe dealers' advertising campaign that you mentioned in a recent issue?

A. Write to the *Boot and Shoe Recorder*, 207 South street, Boston, and state what you want and why you want it.

Q. We have a fair-sized shop with modern equipment in a town of ten thousand; we would like to sell more direct-mail advertising but find that the most logical prospects have no mailing lists and that their big objection is the trouble and bother of addressing the envelopes.—G. P. G., Pennsylvania.

A. If you have some ability at planning this kind of advertising and can write copy as well or can get the copy written in your city and, in addition to this, know where you can buy good artwork when needed and will use artwork as often as it is necessary, then I would advise you to hire one or two girls to compile a mailing list—local—that may be classified and grouped: Property owners, housewives, business and profes-

sional people, tax payers, automobile owners, truck owners, etc.; then have these names put on stencils.

Of course, when you sell printing you should charge for the use of your list as well as for the actual addressing.

No doubt many of your local merchants will buy their own stencils after they know you have facilities for addressing.

But don't buy addressing equipment unless you or some one in your firm has the time and the sales ability to make this equipment profitable. It is a profitable field if cultivated diligently; but if the development is only spasmodic then a printer can devote his time and effort to some other department of his business to greater advantage.

We will be glad to answer any questions pertaining to selling or advertising printing through this department or to obtain sources of information for our readers throughout the world. If the letter is addressed to me personally here in Lafayette, Indiana, please send a carbon copy to THE INLAND PRINTER.

"What Fools These Mortals Be!"

By J. P. RICHARD



CERTAIN humorous publication of London, England, carries this caption line at the top of its front page, and while the cryptic phrase applies to much of mankind in general, the writer desires to discuss herein its application to one line of human endeavor in particular. With no intention to give offense we will single out the newspaper profession—with special reference to owners and editors—and endeavor to prove wherein the caption applies to that class of mortals.

In order to prove guilt, a complainant must bring forward a specific charge against the defendant, in other words, make out a case, and one that is strong enough to convince a jury; in this instance defendant and jury are the same.

Here is the case and the evidence:

Among the many business enterprises in this country, none is more dependent upon public support and good will than commercialized or professional sports, and to few, if any, is the glare of newspaper publicity so necessary to existence. Newspaper owners and editors are well aware of this condition; yet not only will they give to this business millions of dollars' worth of free space, but, in many cases, newspapers will keep high-salaried sports writers on their payrolls to help swell the receipts of professional sports ventures. Newspaper men know that publicity *before* an event is advertising; after the event it becomes news, with certain exceptions, of course.

Then why should newspapers, which are themselves commercial enterprises and derive their own revenue by selling space, assume a philanthropic attitude in the case of professional sports? The obvious reply will be: "News of coming events in the world of sports is of interest to readers; the public wants to read of its favorite boxer or ball player."

Undoubtedly it is news to the public, but, then, so is the fact that "General Merchants & Co." will hold a dollar day sale on Friday next, or that groceries are going at half price at "Sugar & Spices" clearing-out sale. But no newspaper will devote column upon column of free space on its women's pages announcing these events. The merchants in question will have to pay full advertising rates for their publicity and probably have to write the copy themselves. Why the distinction between the two? Both classes are purely commercial; one sells

an exhibition of athletic ability, the other has merchandise for sale, and the public must pay for whatever it gets of both.

When articles are signed for a world's heavyweight championship fight, the nation's newspapers are deluged with free publicity about the affair for months before the event, and public enthusiasm is thereby worked up to such an extent that participants and promoters walk off with a couple of million dollars between them. Their advertising expenses, as far as newspapers are concerned, have been negligible, while the actual money paid out by the latter has been considerable. The baseball situation is almost as bad. The \$70,000 a year salary for one player is made possible only by newspaper publicity given gratis.

It is admitted at once that professional sports could not afford to pay advertising rates for all the publicity it gets, yet it surely lies in the power of newspaper owners to force that giant enterprise to allot to newspapers at least a fair share of the profits they help create, even if it means cutting down princely salaries of athletes. One or a score of newspapers can not bring this about, but national associations of newspaper men can by concerted action refuse publicity to promoters and club owners unless certain financial conditions are fulfilled, and these conditions should be such as would materially assist newspaper owners to pay salaries of their own staff, men who are on the job all the time, not merely a few hours on fine days in summer, or for half an hour once a year or so.

The writer has nothing against professional sports; with a few exceptions it is conducted cleanly, particularly baseball; the reputation of boxing is not quite so good. But in fairness to advertisers who pay for their space in order to reach the public with their messages, sports that are on a commercial basis should be placed more or less on an equal footing with other businesses, because there is no material difference between them. Hotels and railroads do not furnish service to traveling ball players and prize fighters for nothing; why should newspapers do so? It would seem to be a ridiculous situation without justification in equity or common sense. Sports which demand admission money can not exist long without newspaper publicity, and it is not right that club owners and promoters should reap all the profits, when newspapers are responsible for a large percentage of the receipts. That is the case which we leave to the jury.

Which Type Faces Are Most Useful?

By ELLIS G. FULTON

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THE preceding article in this series invited comments on the idea of simplification by reducing the number of type faces manufactured, displayed in typefounders' specimen books, and carried in composing rooms. The reservation was implied that no type face should be scrapped that actually contributed to the enrichment of the graphic arts. The present study of the type faces used brings out the point that more than a hundred of the worst offenders are, for practicable purposes, already scrapped. The bulk of the country's printing is already being done in comparatively few type faces.

That article pointed out that, of the 190 type faces installed in 166 representative plants, 30 faces made up 76 per

TABLE IV

RANK OF PRINCIPAL TYPE FACES USED IN ADVERTISEMENTS IN THIRTY REPRESENTATIVE MAGAZINES AND NEWSPAPERS

Rank	Name of Face	Number	Per Cent
		3297	100
1	Caslon Old Style.....	455	13.8
2	Garamond Old Style.....	350	10.6
3	Goudy Bold.....	300	9.1
4	Cheltenham Bold.....	233	7.1
5	Garamond Bold.....	211	6.4
6	Bookman.....	201	6.1
7	Century.....	172	5.2
8	Cloister Bold.....	135	4.1
9	Goudy Old Style.....	120	3.6
10	Cooper Black.....	114	3.5
11	Kennerley.....	109	3.3
12	New Caslon.....	89	2.7
13	Caslon Bold.....	80	2.4
14	Bodoni Bold.....	58	1.8
15	Century Bold.....	54	1.6
16	Bodoni.....	48	1.5
17	Cheltenham Old Style.....	38	1.2
18	Cloister Old Style.....	36	1.1
19	Goudy Handtooled.....	29	.9
20	Goudy Heavyface.....	24	.7
21	Cooper Old Style.....	23	.7
22	Pabst Old Style.....	21	.6
23	Scotch Roman.....	21	.6
	Miscellaneous faces.....	246	7.5
	Hand lettering.....	130	3.9

cent, and the remaining 160 faces only 24 per cent of all the types reported. But the types found in a composing room at the moment may reflect many influences foreign to the compositor's present typographical taste. In fact, many of the "miscellaneous" faces listed were patently survivals from an era before most of the newer and better faces were brought out — survivals, perhaps, even from that distant and happily almost forgotten era when "artistic" typography consisted in getting as many different and unrelated faces as possible into a given space.

But when any one of twenty faces may be chosen for setting a given advertisement, obviously the one that is chosen indicates a definite preference — "only that, and nothing more!"

The present article is, therefore, based upon a study of the type faces used in setting 1,649 advertisements in thirty representative magazines and newspapers. Body and display types were tabulated separately for 822 magazine and 827 newspaper advertisements, affording 3,298 opportunities for the selection

of type faces. One advertisement used no display, which accounts for the total of 3,297 shown in the tables.

Of the seventy-two faces appearing in the advertisements, twenty-three were used for setting 88.6 per cent, and the remaining forty-nine for only 11.4 per cent of the advertisements. These twenty-three faces, listed in Table IV, appeared 2,291 times, an average of 127 times each; while the forty-nine faces appeared 246 times, an average of only five times each.

Magazines were selected for study from as many of the different classes as possible, and the newspapers chosen were representative of both the "popular" and the "conservative" policies and of all sections of the country. The magazines were: *American Magazine*, *American Mercury*, *Atlantic Monthly*, *Century*, *Country Life*, *Good Housekeeping*, *Harper's*, *Liberty*, *Life*, *Literary Digest*, *The Nation*, *Saturday Evening Post*, *Time*, *Vanity Fair*, and *Woman's Home Companion*. The newspapers included: *Baltimore Sun*, *Boston Transcript*, *Chicago Tribune*, *Christian Science Monitor*, *Detroit News*, *Indianapolis News*, *Kansas City Star*, *Louisville Courier-Journal*, *Minneapolis Tribune*, *Milwaukee Journal*, *New York News*, *New York Times*, *Philadelphia Public Ledger*, *Portland Oregonian*, and *San Francisco Chronicle*.

In the magazines all full pages were counted; in those carrying a small number of advertisements, half and quarter pages. In the larger newspapers the minimum size taken was two columns by eight inches; in three smaller newspapers, two columns by four inches. These sizes were chosen as the smallest likely to reveal any particular typographical taste in their makeup. There was no preference shown any advertisement — in each case every advertisement of the minimum size or larger was included, so that the results afford a good "statistical sample" of all the advertisements in the thirty publications.

If Table IV be compared with the corresponding table in the previous article, it will be seen that the test of usefulness

TABLE V

MISCELLANEOUS TYPE FACES USED IN ADVERTISEMENTS IN THIRTY REPRESENTATIVE MAGAZINES AND NEWSPAPERS

Name of Face	Number	Name of Face	Number
Announcement.....	3	Gothic Medium.....	12
Antique Bold.....	1	Publicity.....	1
Artcraft.....	9	Railroad.....	5
L'Astree.....	1	Standard.....	1
Benedictine.....	3	Title.....	1
Binney Old Style.....	17	Goudy Catalog.....	7
Bodoni Book.....	6	Lanston.....	10
Caslon Old Face.....	6	Light.....	9
Caslon Old Roman.....	4	Modern.....	4
Cheltenham Inline.....	1	Open.....	8
Civilite.....	2	Grasset.....	3
Cochin.....	3	Greco Adornado.....	2
Nicholas Cochon.....	13	Ionic.....	11
Della Robbia.....	5	Italian.....	6
DeVenne.....	4	Jenson.....	1
DeVenne Black.....	12	John Hancock.....	3
DeVenne Outline.....	6	Kennerley Bold.....	9
Engravers' Roman.....	2	Narciss.....	11
Eve.....	1	Post.....	5
Forum.....	5	Powell.....	2
French Elzevir.....	2	Roycroft.....	1
Freehand.....	1	Tiffany.....	8
Gothic Condensed.....	7	Vanity Fair Capitals.....	2
Copperplate.....	1		
Franklin.....	8	Total.....	246
Extra Condensed.....	1		

TABLE VI
TYPE FACES USED IN ADVERTISEMENTS IN THIRTY REPRESENTATIVE MAGAZINES AND NEWSPAPERS

NAME OF FACE	Number	Per Cent	Rank	MAGAZINES						NEWSPAPERS					
				Total	Per Cent	Body	Per Cent	Display	Per Cent	Total	Per Cent	Body	Per Cent	Display	Per Cent
Total Advertisements.....	3297	100.0		1643	100.0	822	100.0	821	100.0	1654	100.0	827	100.0	827	100.0
1 Bodoni.....	48	1.5	16	28	1.7	10	1.2	18	2.2	20	1.2	12	1.5	8	1.0
2 Bold.....	58	1.8	14	23	1.4	13	1.6	10	1.2	35	2.1	11	1.3	24	2.9
3 Bookman.....	201	6.1	6	58	3.5	46	5.6	12	1.5	143	8.7	134	16.2	9	1.1
4 Caslon.....	455	13.8	1	305	18.6	200	24.3	105	12.8	150	9.1	106	12.8	44	5.3
5 New Caslon.....	89	2.7	12	44	2.7	8	1.0	36	4.4	45	2.7	25	3.2	20	2.4
6 Bold.....	80	2.4	13	17	1.0	3	.4	14	1.7	63	3.8	3	.3	60	7.3
7 Century.....	172	5.2	7	16	.9	16	1.9			156	9.5	153	18.5	3	.4
8 Bold.....	54	1.6	15	1	.1	1	.1			53	3.2	36	4.3	17	2.1
9 Cheltenham O. S.....	38	1.2	17	6	.4	5	.6	1	.1	32	1.9	21	2.5	11	1.3
10 Bold.....	233	7.1	4	20	1.2	1	.1	19	2.3	213	12.9	70	8.5	143	17.3
11 Cloister.....	36	1.1	18	21	1.3	11	1.3	10	1.2	15	.9	11	1.3	4	.5
12 Bold.....	135	4.1	8	49	3.0	12	1.5	37	4.5	86	5.2	41	5.0	45	5.4
13 Cooper O. S.....	23	.7	21	10	.6	8	1.0	2	.2	13	.8	11	1.3	2	.2
14 Black.....	114	3.5	10	18	1.1	1	.1	17	2.1	96	5.8	4	.5	92	11.2
15 Garamond.....	350	10.6	2	320	19.5	217	26.4	103	12.6	30	1.8	24	2.9	6	.7
16 Bold.....	211	6.4	5	169	10.3	41	5.0	128	15.6	42	2.5	19	2.3	23	2.8
17 Goudy O. S.....	120	3.6	9	95	5.8	67	8.2	28	3.4	25	1.5	14	1.7	11	1.3
18 Bold.....	300	9.1	3	119	7.2	23	2.8	96	11.7	181	11.0	50	6.1	131	15.8
19 Hand-tooled.....	29	.9	19	15	.9			15	1.8	14	.8	1	.1	13	1.6
20 Heavyface.....	24	.7	20	1	.1			1	.1	23	1.4			23	2.8
21 Kennerley.....	109	3.3	11	97	5.9	70	8.5	27	3.3	12	.7	10	1.2	2	.2
22 Pabst O. S.....	21	.6	22	1	.1			1	.1	20	1.2	11	1.3	9	1.1
23 Scotch Roman.....	21	.6	23	6	.4	4	.5	2	.2	15	.9	10	1.2	5	.6
Miscellaneous faces.....	246	7.5		116	7.0	59	7.2	57	7.0	130	7.9	50	6.0	80	9.6
Hand lettering.....	130	3.9		88	5.3	6	.7	82	10.0	42	2.5			42	5.1

brings out some very interesting contrasts. For example, Goudy Bold, a mere stripling in years, passes the venerable Cheltenham Bold in forging from seventh place to third, while DeVinne, French Elzevir, the so-called "gothic" faces, and John Hancock are relegated to the "miscellaneous" category made up of faces which appeared less than one-half of one per cent of the total number of times, which suggests — if the writer can be forgiven a personal "aside" — that there may be, after all, a Santa Claus!

Caslon still heads the list by a safe margin, and Garamond, now available on both monotype and linotype, moves from tenth to second place. The other "old masters" fare a bit less happily; Bodoni drops back from fourth to sixteenth, and Scotch Roman from twelfth to twenty-second, where it ties with Pabst, one of the earliest faces from the 'prentice hand of Frederic W. Goudy before his genius flowered in Forum Title, Kennerley, Monotype Garamont, and the Goudy series.

Table VI, in which magazine and newspaper types are reported separately, also furnishes its quota of interesting side-lights on publication practice. Caslon, for example, does not actually stand first in any classification, but it leads the composite table by more than a hundred appearances because of its consistent strength — illustrating, perhaps, the printers' rule of thumb, "When in doubt, use Caslon!"

Of most significance, however, is Table V. Table II, which corresponds to it in the preceding article, lists one hundred and sixty faces which were reported less than one-half of one per cent of the total number of times. Table V contains but forty-nine faces, including nine faces which did not appear in Table II. It will be seen that this means that only forty of the one hundred and sixty "miscellaneous" faces reported by one hundred and sixty-six representative composing rooms were used at all; and that one hundred and twenty of those faces did not appear even once in 3,297 selections of type for these advertisements.

It will be observed also that the faces listed in Table V are of a different character than those in Table II, consisting largely of faces recently introduced, such as Announcement, Civilite, and Freehand of the American Type Founders Company, and L'Astree, Nicholas Cochon, Eve, Greco Adornado, and Vanity Fair capitals of the Continental Typefounders Association. These are by no means everyday faces; they were designed and introduced especially to grace the rare occasion with a distinction which would be lost if they were more common. For instance, Announcement, Civilite, and Eve were used,

with exquisite taste, in *Vanity Fair* advertisements of costly perfumes.

In contrast, the case of a Los Angeles printing house with which the writer has frequent contact presents an example of the disadvantages of too many type faces which have no good reason for existence. The business of this house includes general jobwork, a number of monthly magazines, and several weekly community newspapers. This composing room has, besides Caslon, Goudy Old Style and Bold, Scotch, Cloister, and Cheltenham, a dozen of the "miscellaneous" faces of Table II: Camelot, French Old Style, DeVinne, Barnhart, Post, Roycroft, Pontiac, Schoeffer, John Hancock, and several gothics.

But only one series — the Caslon — is really complete, in a range of sizes and with italics, bold faces, small caps., and swash characters. When any other face is selected or specified by customers, the resulting compositions are likely to be fearfully and wonderfully made. The reply to remonstrances is — and it is true: "Can't afford to carry a whole series in so many faces; and besides, we haven't got the room!"

The conclusion to which these articles seem to point, then — and it is believed that most readers of *THE INLAND PRINTER* will heartily agree — is that better printing and substantial economies would result if printers generally would install adequate assortments of two or three good faces, instead of smatterings of a dozen indifferent ones. And if that were done, then the doubtful ones would no longer need to be manufactured, 1,148-page specimen books could be reduced by two-thirds or more, and capital and space tied up in punches and stock released to more productive use.



THE PLEASURE resulting from work well done is worth while. To develop the best equipped railroad, to conduct the most successful bank, to create a great store where principle never yields to mere money getting, to create an environment for the young man or woman just entering a business career that will be an incentive to do greater things, become a pleasure and remuneration far beyond a money value. It is as great a thing to develop merchandise of character and beauty as to paint a fine picture, carve a beautiful statue, or write a good book. To some manufacturers a carpet is just a carpet, a piece of gingham is only a piece of gingham. But with the desire to make the best — carpet or a piece of gingham can become a work of art. — *John G. Shedd.*

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance and to the widest possible dissemination of accurate information regarding the offset process.

Paper for the Offset Press

By FRANK O. SULLIVAN

What kind of paper is most suitable for offset lithography? Opinions vary. Some say you can run any kind of paper on the offset press. You can, if you don't mind the attendant grief and loss in production in running some of them. The writer has some wonderful halftone reproductions done on sandpaper, taken directly from the shelf in the hardware dealer's store and run on the press; but he would scarcely advise running many sheets of sandpaper through any press — especially the offset. In the following article we want to outline to the users of offset papers as concisely and logically as possible what papers are best adapted to offset lithography and those that not only retard production but also are unsuitable for such use for various reasons which will be explained.

Soft-sized and soft-coated papers are totally unsuited for offset lithography. The first will lint, fuzz, and pick in such a manner as to retard production so greatly that the pressman has only grief during the run. The same thing is true of soft-coated papers. They have a tendency to stick to the offset blanket, wrap around the rollers, and do other delaying tricks that are anything but satisfying to the man at the press. There are three essentials necessary in printing on the offset press — production, the life of the press plate, and the life of the offset blanket; and it is only in production from the press that any plant makes money, whether it be a printer or an offset lithographer. No profit of any moment is ever made in the composing room or in the platemaking and art departments of a plant. These departments are only a means to an end — the production of the press that spells dollars for the proprietor. That's logical, isn't it?

Well, if a paper is not of the right character — not a hard-sized or tub-sized sheet — what happens? The fuzz or lint will collect on the offset blanket, come in contact with the thin chemical solution that carries the image on the plate and will wear away this image in a very short time. This fuzz or lint, which is nothing more nor less than the wood fibers of the paper, gathers on the ink roller, works up into the ink fountain, and soon the pressman finds he has a lot of "muddy" ink with which to print. That means the stopping of the press, the washing up of the rollers, and the renewing of fresh ink in the fountain. Nor are these all of his troubles. When the press is stopped, the plate has to be washed off also and gummed up to prevent the metal from oxidizing; then the offset blanket has to be washed off and, in the washing of this blanket with the solvents used on the offset press, the life and resiliency

of the rubber is being destroyed. Then, when the press is started up again — especially if it is a color job — many sheets of paper have to be spoiled before the right color is obtained. Therefore, in the use of such unsuitable papers for offset lithography three things are apparent: loss in production and paper, loss in the life of the press plate, and loss in the life of the blanket.

This same thing is true of a paper in which an unsuitable filler has been used, such as clay or Vermont talc. This material will sift out on the blanket and crystallize; when rubbed between the fingers it feels like so much fine sand or emery. The writer has been in a lithographing plant where this occurred and it was found necessary to make a new press plate after every four thousand impressions, whereas the plate should have been good for fifty thousand or more impressions. You can imagine how much delay is caused by such a condition, to say nothing of the lithographer's attitude toward the man who sold him the paper.



Frank O. Sullivan

A hard-sized paper, whether it be news, machine finished, S. and S. C., text, or English finished, runs far better on the offset press than the soft-sized papers; yet even these papers are not one hundred per cent perfect for offset lithography, for under certain conditions they will lint, pick, or fuzz. This is especially true in the summer-time when an excess of moisture is in the air, which softens the fibers. When the pulp comes on the wire of the paper machine it is ten per cent pulp and ninety per cent water, and in the process of making a greater part of this water is taken out by the action of the suction boxes and the suction roller; when the finished product comes off the machine there is but from four and one-half per cent to seven per cent moisture content retained. Who can say that the full one hundred per cent sizing has been retained in the structure of the paper?

The most suitable paper yet made for use on the offset press is that made from sulphite pulp and surface or tub sized. This means that when the paper comes from the machine it is run through a bath of sizing which contains Hercules gum, starch, or glue, and then between squeegee rollers and on to the finishing machine. In the finishing of such paper the finishing machine not only irons down the fibers of the paper, but also renders it less subject to atmospheric changes. In other words, the paper is made slightly waterproof, and while it will shrink or expand under atmospheric changes it will not act as quickly as an unsurface-sized sheet of paper. No sheet of paper has ever been made that will not shrink or expand under changes

in the moisture content of the atmosphere in a pressroom. Even the so-called waterproof papers will vary in size under tests for contraction or expansion.

Therefore, the offset lithographer who wants to secure the best results in his plant should study not only the quality of paper to be used but also the subject of humidification. In the matter of using suitable papers, suppose you do pay half a cent or even a cent more a pound for your paper to get maximum production from your presses, is it not economy in the long run? That extra price for the paper is soon made up in the overproduction of the presses. The writer was in a lithographing plant recently where a totally unsuitable paper was purchased for a job of a long run. The pressman knew he was going to encounter all kinds of trouble and did not want to run the paper, which was a close register job and the sheet an unusually large one; but the paper was cheap and the job was run. The paper was brittle, containing an insufficient amount of moisture content; it wrinkled on the press, and the result was that an edition of more than ten thousand sheets had to be run over on a seven-color job. Is there any economy in buying such paper and running it under such conditions? Certainly it does not add to the happiness and peace of mind of the conscientious pressman who is always proud of the product emanating from his press.

Sometimes it seems to the writer that if more of the paper manufacturers would come out into the field and get first-hand knowledge of the requirements and uses to which their papers were put, it would add materially to the making of suitable papers for all purposes — either printing or offset lithography. That same thing is true of paper salesmen. If the most of them would study the problems of their customers, study humidification in such a manner as to convey to their customers a concrete idea of how much it would save them in paper troubles, it would help considerably in their sales.

The chances are at this writing, if your plant is not humidified and you are maintaining a temperature of 70° F., that you have less than twenty per cent relative humidity in the pressroom and that is drier than the air on the Sahara desert in the summer-time, which is some dry. Under such conditions — for where there is less than fifty per cent relative humidity in the air, the paper begins to contract and strengthen — if you make your first run of color as the paper comes in to you and without conditioning from twenty-four to seventy-two hours in the pressroom, it will be found that the paper has contracted and the next color run will be out of register. Also, the drier the paper becomes the more it loses in its folding qualities and will crack.

That same thing is true if there is an excess of moisture in the air, that is, above sixty-five per cent relative humidity; but instead of contracting the paper will absorb moisture from the air and expand and weaken. It will also have a greater tendency to pick, fuzz, or lint, as the paper has been rendered softer by the added moisture. The surface or tub sized sheet, however, will contract or expand more slowly than the unsurface-sized paper.

It is absence of moisture content in the paper that makes it crack in folding. With the proper moisture content it should fold perfectly. Note the breaking and cracking of coated paper when all water content has been dried out of it; also its sensibility to static electricity. Static is caused by dryness and friction. With the proper amount of moisture in the air and the paper there should be no static conditions in either a printing or lithographing plant. There is far less chance of static in a lithographing plant because of the water used on the offset press. Sixty to eighty per cent of all these troubles are eliminated by humidification, if properly installed.

When a case of paper is brought into a printing or lithographing plant and is opened up in the pressroom, it will be

noticed that the paper begins curling along the edges of the sheets. This is due to the paper absorbing moisture from the air of the pressroom or it is giving out moisture. Under such circumstances the paper should be properly conditioned, by hanging or racking for twenty-four to seventy-two hours before using if it is a job for color register work. This treatment conditions it to the atmosphere of the pressroom and no further difficulties should be experienced unless there is a sudden change of humidity in the air. This frequently occurs, especially during the last six weeks of the summer when the humidity varies from day to day and sometimes from hour to hour.

The average lithographic pressman prefers a surface-sized sheet to run on his press. If it is a color job, the specifications always call for the paper to be made the long way of the grain, for this reason: the contraction or expansion of paper is greater against the grain than with it. Therefore the minimum amount of contraction or expansion is with the grain, which runs the length of the cylinder, for the fibers contract or expand in bulk rather than in length. The pressman has no means of taking up such changes in paper with the grain, but as the short way runs around the cylinder he can take this up by adding or taking from his packing under the blanket and plate. If, however, a plant is properly humidified, this specification of "the long way of the grain" would not make much difference, especially if the mill supplying the paper was also humidified and ran its plant at relatively the same humidity as the plant into which the paper was to be sent.

The writer hopes to see the day when the paper manufacturer will send out paper with this printed slip in each case: "This paper when packed had about six per cent moisture content. It was manufactured under a relative humidity of sixty per cent. It can be taken from the case and run on your press on the closest register work without any further conditioning *under like conditions in your plant.*" The moisture content mentioned is purely relative, as papers usually contain from four and one-half to seven per cent moisture; some even as low as three and one-half per cent. But that is too low a moisture content for lithographic work, as has been found by experience. Some of the mills have been humidified and others are doing it. It seems a reasonable thing to do, and it seems that such procedure will not only obviate many difficulties, but the paper manufacturer will have fewer rejections and fewer complaints from the use of his product, especially where his paper is used in plants that are humidified.

A large edition printer in one of the western cities called on the writer for advice on humidification. The result of the talk led to the humidification of his plant and, to quote his own words, he said: "If you never do anything else for us, we owe you a debt of gratitude for getting us to humidify this plant. It has added to the production in our plant, the workmen are working under happier conditions, and our paper troubles have practically been eliminated." There are many instances of this kind throughout the country where humidification has eliminated paper troubles almost wholly.

To sum it all up: the offset lithographer should use a surface or tub sized paper for his high quality work to get maximum production from his presses and to eliminate grief and worry over lint, fuzz, or picking of his paper. The extra expense for such a sheet will be more than made up by the overproduction of his presses. If it is mass production and does not require such a high grade of paper, then a hard-sized machine finish, English text, or super will suffice for his needs. He will not get as great a production from the press, but the paper will work satisfactorily. Finally, to eliminate contraction or expansion of the paper, the plant should be humidified and, if he can afford the extra expense involved, it should also be dehumidified, for it is in the summer-time, when excessive humidity abounds in the air, that dehumidification is necessary.

The Dougla-graph Process of Reproduction



ANY methods of reproduction have been brought forth in the past ten years that deal almost wholly or in part with the direct or glue solution—the Van Dyke method. In England we have Dougla-graph; in Germany, Manuldeep; and in America, the Grass and Knudsen methods. The purpose of this article is to give some information concerning the English or “Dougla-graph” method of reproduction. For the information contained herein we are indebted to Frederick T. Corkett of London, who wrote interestingly of this process some time ago.

Facsimile reproduction of maps, plans, typescript, or any drawing or document in black ink on white translucent paper may be made direct on a planographic printing plate without the aid of a camera by this very simple process. The printing plate is produced by carrying out the operations now briefly described below.

A grained aluminum or zinc plate is sensitized with a bichromated colloid and exposed to the light in contact with the original to be reproduced; the light penetrates the translucent portions of the drawing and insolubilizes the sensitive coating, while the portion behind the opaque lines remains unaltered. A developer is applied which removes the soluble portions of the coating and produces a negative or stencil of the original, which shows as clear silver-grey lines on a chestnut-brown background. The plate is then covered with a special ink which adheres to the metal where clear lines exist; the stencil is afterwards destroyed by water or weak acid, resulting in a facsimile image of the original.

The plate can now be printed from lithographically by using antagonistic properties of grease and water. The clean parts of the plate are in a condition to retain water, and when kept damp will repel ink of a greasy nature; while the other parts of the plate having an image in greasy ink, will repel water and absorb ink. In printing such a plate in the machine, damping rollers pass over the plate and moisten the water-bearing surface and the inking rollers ink up the work; any number of printed copies can be produced from the plate.

The best originals for this process are those in black ink on white or blue tracing cloth; therefore, when originals are drawn specially for reproduction by this process, such mediums should certainly be used in preference to others. Any original, however, which is drawn or printed in a fairly opaque ink on translucent paper, may be reproduced successfully by this method. Although some originals may appear quite suitable by reflected light, the fact that they are to be reproduced by transmitted light should be considered and the original judged accordingly.

Typescript when typed with a black ribbon on thin white paper of even texture may also be reproduced by this process. When typing copies for this purpose, a sheet of black carbon paper should be placed with its surface in contact with the back of the paper. A reinforced impression is thus combined which facilitates its reproduction. A number of pages can be printed down on a single plate, making it possible to produce quickly and cheaply copies of reports, etc., in a permanent ink when the cost of setting the matter in type and printing it would be prohibitive, while the results are better than those obtained by velocigraphing or similar methods.

Printed copies for reproduction by this process should also be on thin white paper of even texture, and the ink should be dense black; dusting with fine bronze powder or lampblack before the ink is dry will insure opacity. Thick paper may be made more translucent by treatment with a mixture of one part of castor oil and five parts of alcohol.

When originals are in several pieces, as when new detail has to be added or corrections to be made, the additional work should be drawn on the same kind of paper and fitted to the original by cutting out an opening the exact size of the patch.

In addition to black ink, the following colors when used in full strength can be successfully reproduced: Waterproof inks, vermilion, brown, yellow, indigo. Cake water-colors (rubbed down to the consistency of ink), Indian red, scarlet vermilion, burnt sienna.

Suitable originals having been described, the details for reproducing a planographic printing plate from them by the Dougla-graph process are now given.

A clean finely grained aluminum or zinc plate is washed well and wiped with a clean sponge; it is then coated with a sensitizing solution made up as follows:

Solution No. 1.—Gum arabic (white), 600 grams; water, 8 liters; ammonia, 24 cubic centimeters.

Solution No. 2.—Ammonium bichromate (pure), 200 grams; water, 1 liter; liquid ammonia, 8 cubic centimeters.

Take three parts of No. 1 solution and add to it one part of No. 2. The mixed solution works best when fresh, so only enough should be mixed for the day's requirements. This solution is filtered and flowed over the plate from one side; after draining, it is re-coated from the opposite side and again drained. The excess solution drains into a measure, and when filtered can be used again. The plate is now laid on two wooden bars fitted with projecting pieces, placed at a distance apart which is a little less than the width of the plate. This arrangement gives the plate a slight bend in the middle which insures an even coating. The plate thus fixed is placed either on a hot plate or in a drying oven. The temperature should not exceed 50° C., as too high a temperature tends to insolubilize the coating, thus making the development difficult.

A number of plates can be prepared at the same time for convenience of working, and if kept in the dark will remain in good condition until the following day.

The original to be reproduced is placed in a vacuum printing frame, such as is in ordinary use in lithograph shops, and the sensitized plate laid on it, the face of the original in contact with the sensitized surface. The frame is now closed and pressure obtained by vacuum. All these operations take place in a room illuminated by an orange-colored light.

The frame is now exposed, either to sunlight, electric arc light, or mercury vapor lamps. The exposure will vary between limits according to the whiteness and translucency of the original.

Originals on tracing cloth in strong sunlight require one and a half to two minutes' exposure, while those on ordinary white drawing paper require about twelve minutes. The exposure required with an enclosed arc lamp of fifteen amperes at about six feet from the frame is from three to four minutes for originals on tracing cloth; when using mercury vapor lamps, about six minutes.

When exposure is completed, the plate is taken out of the frame in non-actinic light. The image should show distinctly before development as yellow lines on a chestnut-brown background.

A small quantity of developer composed of glycerin (500 cubic centimeters) and sulphuric acid (25 cubic centimeters) is now poured on the plate and worked over with a sponge; in a few minutes the yellowness of the lines will disappear and the image will show up clear and distinct as silvery-grey lines on a chestnut-brown background.

It is most essential that the lines be developed quite clear, as otherwise the ink will be prevented from adhering to the metal; in other words, there will be a certain amount of colloidal matter between the ink and the metal, which in the after operations will wash away, taking the ink with it.

When the lines do not develop clear, a less concentrated developer will be found effective. A useful strength is: Glycerin, 200 cubic centimeters; water, 100 cubic centimeters; acid, 15 cubic centimeters. When using this weakened developer, care should be taken that it is not kept too long on the plate.

The plate is now cleaned with methylated spirit to get rid of the developer; this is best accomplished by pouring on the spirit in small quantities and wiping off with clean white rags, repeating the operation three or four times, and finally rubbing the plate dry. It is now inked over with a special ink composed of fifteen per cent asphaltum, solution of turpentine, 4 parts; fifteen per cent photo transfer ink, solution in turpentine, 2 parts; ten per cent shellac solution in alcohol, 3 parts. The bottle is well shaken and a small quantity of the ink poured on the plate and then quickly distributed by means of a piece of rag; it dries quickly and is then placed in water under the water tap and the stencil washed away.

Acetic Acid and Its Application

By GUSTAV R. MAYER

Illustration by the author



THIS acid was known many centuries before Christ in the form of vinegar. In the eighth century its purification by distillation was practiced; its concentration through distilling the acetates began in the fifteenth century. At the present time almost all the acetic acid is obtained indirectly from wood. Oak or other hard wood is the best source; when it is heated to 401° F. in a suitable distilling apparatus so that no air can get at it, an acid liquid of a yellowish color distills off which is pyroligneous acid. This contains acetic acid, methyl (wood) alcohol, and wood tar which gives it the yellow color and an empyreumatic odor. To obtain the acetic acid from this crude wood vinegar, which is the common name for it, lime is added to it, forming calcium acetate, and the solution is boiled down until the acetate crystallizes out. The crystals are then mixed with hydrochloric acid which on distilling yields acetic acid corresponding to the "commercial" grade. It is further purified by redistilling over potassium bichromate and filtered through freshly burnt charcoal. This briefly is how acetic acid is made.

When pure, acetic acid is a clear, colorless liquid, strongly acid and with a vinegar-like odor. It mixes in all proportions with water, alcohol, and ether. In the highly concentrated form it is called glacial, which means ice-like, due to its freezing to a solid at about 59° F. Gelatin dissolves at room temperature in acetic acid as well as iodine and sulphur and is the acid that produces the "acetate" chemicals.

Glacial acetic acid will dissolve nitro-cellulose; a mixture of this acid and alcohol with an addition of a pyroxylin suitable for photographic use will make a good collodion. The objectionable part of this collodion is the strong acetic acid vapor produced when flowing the plate in the darkroom, which causes the eyes to water and other disagreeable disturbances in the human body.

The glacial acetic acid is rated at 99½ per cent and the different strengths on the market are 80, 60, 36, 30, and 28 per cent which, when labeled "pure," are diluted to these strengths from the glacial acid. These numerous grades indicate the importance of specifying the strength on the order sent to the chemical supply house; otherwise trouble may easily arise with solutions containing the acid if the new supply is not the same as the former. In photography the 99½ per cent glacial acid and the 28 per cent acid are generally used.

Pure acetic acid should be used for the acid alum hypo fixing bath for gelatin dry plates, as an impure acid is frequently the cause of a cloudy or muddy fixing bath.

The "commercial" acid is usually colored from the presence of tarry matter in addition to sulphurous, sulphuric, and hydrochloric acids with traces of iron or other metals. These impurities will cause serious trouble in the wet collodion process, producing fog, streaks, and other markings of an irregular nature on the negative during the development of the plate; the impurities combine with the silver nitrate on the surface of the plate and spoil the work.

The presence of iron will have a troublesome action on the lithographic metal plate when this diluted acid is used in the preliminary preparation or "sensitizing," later producing scum when transferring or printing on the press. A reliable test for the suitability of acetic acid for photographic use is as follows:

Pour about a quarter ounce of the acid into a clean, dry, small graduate or bottle and add a few drops of silver nitrate bath solution. If there is no cloudiness or precipitate formed immediately and the mixture remains clear for thirty minutes this indicates that there are no impurities present in the acid and it is suitable for the purpose. Should a precipitate form on adding the silver solution the acid should not be used in the wet collodion developer.

The vapor from boiling acetic acid burns with a blue flame. The vapor from weak acetic acid as used in stripping wet collodion negatives will produce scum in prints on metal made with bichromated albumin or glue; trays containing this acid should be fitted with a good lid and kept covered at all times when not in use to prevent the vapor

injuring other materials in the immediate vicinity. The stock bottle of acid should always be kept tightly stoppered for the same reason. The glacial strength acid absorbs moisture from the air that decreases its strength, which is a double reason for keeping it tightly stoppered.

Glacial acetic acid has a caustic action on the skin and should be handled with reasonable care when measuring it, washing off immediately any that may be spilled on the hands.

The fingers should be kept out of the dilute acid used in stripping collodion negatives when lifting these out of the tray, as even this very weak acid will cause the skin to crack and sometimes peel off, especially between the fingers.

This acid has a wide application in the arts and industries. For further details consult books on general, industrial, and applied chemistry in any public library.

ACETIC ACID IN THE SILVER BATH.—Some years ago in browsing through some old books I found the following paragraph in an article by P. J. Lambert, *British Journal Almanac*, 1883, page 124:

My nitrate of silver bath has been kept in good order for years without boiling, sunning, or any of the usual doctorings so much



Glacial Acetic Acid

recommended. A new bath is made up to the strength of thirty grains an ounce for warm weather and thirty-five grains an ounce in cold weather and never allowed to sink below thirty. At the time of mixing, I make up a solution of ten drops nitric acid and ten drops glacial acetic acid in one ounce distilled water. On trying my first plate, if it should be thin and foggy, I add a few drops of this acid to each pint of bath, which sets it all right. Then filter and add occasionally a few crystals of silver nitrate.

This reads good, and I decided to try it. We assumed that Mr. Lambert either used a tilting bath or if he used a dipping bath dish there must have been plenty of time between negatives for the accumulated alcohol in the silver nitrate solution to evaporate. A tilting bath dish was in use at the time and every time we immersed the collodionized plate the bath solution was flowed back and forth over the plate, which exposed a large surface area of the solution to the air and gave the alcohol every opportunity to evaporate, especially overnight, as we always propped up the lid as far as we could to allow the alcohol vapor to escape and prevent dust from getting into the solution. The strength of thirty to thirty-five grains an ounce as used by Mr. Lambert is that used for continuous-tone negatives; our bath was forty grains an ounce in warm weather and forty-five in cold weather. About four gallons of silver nitrate solution was the regular quantity in use and with sensitizing or immersing from ten to eighteen 24 by 30 inch plates a day we estimated that this solution was giving us good service with occasional additions of fifty per cent silver nitrate solution to keep up its strength when we had it in use a month, after which it was siphoned out, given a course of treatments and rest in the sun. But the article mentioned a bath used for years without treatments of any kind, so we decided to acidify the next bath solution with equal parts of glacial acetic and nitric acid as recommended.

Instead of adding ten drops of each acid to an ounce of water, we added one hundred drops of each to an ounce of distilled water, as we were dealing with gallons and not with pints. Sufficient of this acid mixture was added to the new silver nitrate solution to slowly turn blue litmus paper to light red. A large plate was coated with negative collodion and left in the solution about an hour to iodize it and the solution was then allowed to stand overnight before use.

Next morning we were interested in what our results would be. The negatives were mostly 133-line halftone screen for offset color printing plates with an occasional line negative. The first negative was satisfactory in freedom from fog, density of image, and sharpness of halftone screen dots. Eight negatives were made that day, each as good as the first. By occasionally testing the solution and adding a little of the strong silver solution this bath was in use four months, when the writer was called away on another installation job. How long this bath remained in use is not known, but to extend its life from one month to four was sufficient evidence that the method was exceptionally practical.

AN EXPERIENCE WITH DEFECTIVE ACETIC ACID.—A local wet collodion photographer asked why all of a sudden he was getting a "bloom" on his negatives that started at the spot where the iron developer first came in contact with the exposed plate when it was poured over it. As this was a trouble the writer had not experienced among the many troubles he has had, a little personal investigation was necessary to get acquainted with this new wet plate disease and find a means of curing it. The introductory demonstration showed that the name "bloom" was quite appropriate, as from the spot where the developer was flowed over the plate a spray-like deposit of surface fog rapidly formed that in a few seconds covered the whole plate with a dense deposit of silver through which only the outlines of the negative image could be seen.

Now to find the cause and cure, for no negative could be made while this condition existed. First, was a mistake made

in mixing the iron developer? The hydrometer said no, and to prove it another small quantity of developer was mixed which in use produced the same "bloom" on the test negative as that used from the larger quantity of stock developing solution. Next came the checking up of the chemicals the developer contained: iron sulphate, acetic acid, and water. Had developer been made with these chemicals before that worked O. K.? Yes, with this iron sulphate, but *not* with this acetic acid. This eliminated one chemical; the other was up for examination. A quick and ready test for acetic acid that is suitable for a wet collodion developer is to add a few drops of silver nitrate solution to about a quarter ounce of the acetic acid. The acid should be in a *clean*, small bottle or graduate; if the bottle or graduate contains any deposit or scum from other solution this deposit may dissolve in the acid and nullify the test, which is one of qualitative chemical analysis. If the acid is suitable for the purpose, no cloudiness or precipitate of any kind will appear upon adding three or four drops of silver nitrate bath solution. But if a turbid condition is produced by the addition of the silver solution, then the acid is useless for the iron developer in the wet collodion process. The cloudiness or turbidity indicates the presence of impurities that react with silver nitrate and these impurities will do the same thing to the silver nitrate solution clinging to the surface of the wet collodion plate which not only is necessary for making the plate exceptionally sensitive to light but also supplies the silver of which a wet collodion image mostly consists.

This particular sample of acetic acid not only became cloudy after the first drop of silver solution was added but with four drops of silver solution the mixture became the color and density of mud. A few minutes' exposure to arc or sunlight changed the light brown color to a gray black, which was positive evidence that the acid was useless for any photographic purpose. In checking up on this acid, the chemical supply firm had just delivered a carboy of acetic acid; the order was given over the phone and no mention was made by the order clerk as to purity and strength or the purpose for which it was to be used. The supply house was not to blame for sending the lowest priced acid it had; it knew nothing about for what the acid was to be used. This acid was perfectly good enough for many other purposes and the loss of time and material in the photographic department was all due to not specifying the kind of acid needed for its work. The previous carboy contained *pure* 28 per cent acetic acid and the new carboy contained *commercial* 28 per cent, which contained the impurities that stopped production in this photographic department six hours, not to mention the waste of nervous energy of two photographers and the production manager; but the less said of this phase the better, perhaps.

For all photographic purposes, and especially for the iron developer in the wet collodion process, the best acid is the cheapest in the end, for the loss of one fair-sized negative due to a cheap grade of this or any other chemical that enters into the making of that negative can easily be far costlier in dollars and cents than the difference in price between the "pure" and the "commercial" grade of that chemical. With an average of four dollars an hour for the wet collodion photographer's time in the cost of production, a few cents a pound difference in the cost of chemicals is penny wise and pound foolish.

Chemicals are the tools of the photographer; crude or defective tools will not produce good work; the attempts by good workmen trying to produce a good job with crude tools is just a waste of time and a loss that usually does not show on the cost sheets as an individual item, but it's there in the increased production cost just as long as the poor tools are on the job.

ACETIC ACID AND THE IRON DEVELOPER.—There is no hard and fast rule as to just what proportion of this acid should

be present in the iron sulphate solution. Temperature is the controlling factor, as more is needed in warm weather than in cold and as the strength of the iron solution goes up the quantity of acid goes down. Some photographers use a fifteen grain an ounce iron solution containing one and one-half ounces glacial acetic acid in each twenty ounces of iron solution, while others use a thirty grain an ounce iron solution with three-fourths ounce glacial acid in each twenty ounces of developer. It all depends on the method of manipulation; satisfactory negatives are produced with either strength. The acid acts as a restrainer in the iron solution to keep development under control and also to prevent fog in the negative. An average iron developer consists of

1 ounce iron sulphate, pure crystals
20 ounces water
1 ounce glacial acetic acid, 99½ per cent

for use at an average temperature of 70° F., while one-half this quantity of acid is sufficient to prevent fog at 60° F.

When the workrooms are fairly well ventilated to carry away the fumes from the usual solutions used in wet collodion photography and a scum forms on the surface of the developer while developing the plate, this can be taken as an indication that there is not sufficient acid in the developer. This scum is usually caused by poorly ventilated darkrooms and workrooms and is actually a danger signal that the air in these rooms is not healthy for good, clean chemical results, neither is it fit for the worker's lungs if he expects to keep his body in a healthy condition.

The Iron Sulphate Solution.—Only the pure grade of iron sulphate should be purchased for this photographic developer and the crystals should be clean and of a bluish-green color. The crystals should be stored in tightly stoppered bottles to keep away the air as well as other chemical fumes. Few process photographers weigh out the crystals and dissolve them in a definite quantity of water; the usual practice is to make up a saturated solution, dilute this with water and get it to the strength wanted by testing it with the photographic hydrometer.

This stock saturated solution soon becomes rusty and dirty, a condition that is harmful to good chemical action. Many ways of preserving the solution have been published in the years gone by, some simple, some complicated; the simplest of all is to add a little pure sulphuric acid to the saturated solution; the exact quantity required is shown by the solution itself; just sufficient sulphuric acid should be present to keep the iron solution clean and free from rust.

When this saturated solution is diluted with water to the point where the photographic hydrometer registers 21 to 22, this will practically correspond to one avoirdupois ounce of iron sulphate dissolved in twenty ounces of water as given in the average formula. To each twenty ounces of this dilute iron solution is added one fluid ounce glacial acetic acid and it is ready for use.

The slight amount of sulphuric acid present will have no harmful effect; in fact, Dr. Vogel in 1875 published and recommended an iron developer in which sulphuric acid was used as a substitute for glacial acetic acid. The writer has not tried this formula, so nothing can be mentioned here about the character of the resulting negative.

Another iron developer containing no acetic acid that works very well is mixed in this way: Make a saturate solution of gallic acid in water, filter, and add, with constant stirring and in small quantities, a thirty grain an ounce iron sulphate solution until the mixture becomes a thin ink. Now add nitric acid, with constant stirring, until the solution becomes a sea-green color, when it is ready for use.

This formula is from a little old book about wet collodion photography and was used during the war when acetic acid was scarce. It proved satisfactory but was discontinued for the

easier and simpler made-up developer containing acetic acid. This formula is given more for the purpose of variety than for its practical value.

Additions to the Iron Developer.—Any substance that will increase the viscosity of the developer has a restraining action, slowing up the chemical action between the iron sulphate and the silver nitrate on the plate, which permits increasing the time of development to obtain increased image density or get the most out of a plate that was underexposed and at the same time avoid fog. Sugar, gelatin, glucose, glycerin, and glue have been used for this purpose since about 1860. These additions are of real value to the process photographer, as the more density that can be built up in the negative when developing the plate means that much less work is required in intensifying to bring the density up to the opacity required. Developers containing these substances flow with greater ease over the plate and do not require the addition of alcohol, this being the experience of the many with whom the writer has talked. Dr. Carey Lea, whose books are classics in the literature of photography, gave considerable attention to the practical application of gelatin and glue as an addition to the developer.

The writer some years ago did considerable experimenting with the various substances mentioned that can be added to the iron developer, and several photographers were also interested in the results. About every week or two we found a new one to try out; among these there was one that gave the best general satisfaction among us. It originated with Dr. Lea; the formula appears rather formidable but actually is not difficult to prepare and the quantity given here will be sufficient for nearly fifty gallons of developer. The gelatin stock solution keeps indefinitely; the gelatin can be purchased anywhere from the grocer. One ounce Knox silver gelatin or any other good cooking gelatin is allowed to swell in sufficient cold water to cover it. Add slowly, with constant stirring, three ounces sulphuric acid, concentrated chemically pure. Let the mixture cool and neutralize the acid gelatin with eight ounces ammonia water, 26 or 28 degrees Baumé; then dilute with water. To eighty ounces add six ounces glacial acetic acid and filter.

DEVELOPER FORMULA

64 ounces iron sulphate solution, 22 grains an ounce.
1 ounce gelatin solution.
1 ounce glacial acetic acid, 99½ per cent.

No alcohol is required for smooth flowing, and so far no trouble with fog that could be caused by the developer. The iron sulphate is a saturated solution containing sufficient sulphuric acid to prevent it becoming rusty and diluted with water to register the above strength on the photographic hydrometer.

With this developer the image appears a little slower than with a developer containing only acetic acid; but development can be increased to build up density in the negative without producing fog, thereby making good use of the silver nitrate on the plate, depositing it on the negative instead of washing it down the sink.

Numerous other formulas could be given that appeared in the photographic literature of the period when the wet collodion process reigned supreme. Most of these, with their references as to who recommended them, are in the files of the writer; they will all work, some no doubt better than others in the hands of different workers. Only those are given here that the writer knows from personal experience can be relied on to produce satisfactory results in process negative production for letterpress or lithographic offset printing plates.

ACETIC ACID IN THE HYPO FIXING BATH.—A. 32 ounces saturated solution hypo; to this is added with stirring:

B. 32 ounces water.
½ ounce sodium sulphite, dry.
¾ ounce glacial acetic acid, 99½ per cent.
½ ounce potassium alum, granular.

Mix in this order and dissolve each chemical before adding the next.

Filter the mixture through a closely woven cloth, and it is ready for use.

The hardener solution, B, contains only one-half the chemicals usually recommended.

This acetic acid alum hypo fixing bath has always proved exceptionally satisfactory in fixing gelatin dry plates, films, and prints on paper and is also used by the writer for fixing collodion emulsion negatives and positives. Just as long as good chemicals are used for making up this solution no white precipitate will form; but with a poor grade of any of the chemicals the mixture will contain a flocculent slug or white precipitate in a day or two sooner.

The rotation or mechanics of mixing must also be done in the right way or trouble will follow. Our working routine the hypo is not weighed out and dissolved in a definite volume of water, as we find it more convenient—and avoids hypo crystal dust floating around the workrooms—to make a saturated solution of hypo with warm water, about 100° F., either by putting the crystals in a cloth and suspending them in a jar at the top of the water and adding the crystals until no more will dissolve; or filling a large, wide-mouthed bottle with the crystals and pouring warm water on them, then, using the palm of the hand as a stopper, tip the bottle end for end for about two minutes; the crystals will dissolve easily in the warm water. This solution is filtered through two thicknesses of any old cloth to remove the splinters of wood and other coarse foreign material present. The hardener solution is made up fresh every time a quantity of fixing bath is mixed.

The sulphite, acetic acid, and alum for this purpose should be pure for photographic use. Those made by Eastman Kodak Company or Mallinckrodt are obtainable anywhere where photographic goods are sold and will be found reliable; both are in constant use here among our coworkers.

There is a reason for mentioning the chemical manufacturers' names, as the writer has frequently given his formulas to others and they failed to work, due to using chemicals not suited for the purpose. In one case a fellow worker used the drug-store grade of dry sodium sulphite; the result was a muddy fixing bath and the writer was blamed.

Lithographic Topics

By "SULLY"

A MODERN EQUIPPED PLANT.—It is always a pleasure to go through a thoroughly equipped lithographing plant, to chat with the employer and employes, and to see and learn new ways of doing things. It is seldom that a "rank outsider" can get into such plants, but it was my good fortune to have C. R. Moore, of the C. R. Moore Company, Pittsburgh, pilot me through his plant one day last month. It is one of the most complete offset and printing plants in the Middle West. Every convenience and appliance, leading to economic production and quality work, has been installed in this establishment—photomechanical equipment, humidifiers, paper-seasoning machine; the latest addition is a Harris 38 by 52 inch two-color offset press. It is the first two-color offset press installed in Pittsburgh and, with the exception of Cleveland, Cincinnati, and Detroit, the first one east of Chicago. The installation of these two-color presses in the other cities has only been in recent months.

The C. R. Moore Company specializes in color offset lithography and fine letterpress printing. Map reproduction by the offset method is also a specialty. The number of specimens of offset lithography given to me for my collection well illustrate the progress in good work that is being made by this company.

A HOUSE-ORGAN PRODUCED BY OFFSET.—Harry Birt, of the Chicago office of the Byron Weston Company, sends me a copy of the company's house-organ, *Weston's Record*, produced entirely by offset lithography in the plant of the Neuman-Rudolph Company, Chicago. I am glad to see one paper manufacturer turn to this method of reproduction in some of his advertising literature. The book is well done and, of course, is printed on some of the fine grades of papers produced by the Weston company. The *Record* is a very interesting and readable house-organ, containing considerable valuable information on "Systems of Recordkeeping," "Standardization of Checks," etc. In the back of the book are five leaves with perforations, each leaf a different grade of paper; the recipient can tear a sample from any one of these leaves. The idea is good.

A CHANGE FOR THE BETTER.—I don't think anything has tickled me quite so much in recent years as the news of the change in the management of the Eastern Manufacturing Company, including the moving of the general sales office back to New York, the manufacturing under the guidance of Stuart Copeland, and the sales under the management of F. A. Leahy. Then, too, my old friend Hunt has been brought back into the fold as manager of the New York office. Years ago, when the sales office used to be at 501 Fifth avenue, and I used to call on Mr. Leahy to sell him "snow, f. o. b. North Pole"—advertising—I was always sure of a cordial welcome and usually went away with a contract for advertising. Later I became actively associated with him and never had better coöperation than he was always willing to give me. Watch the Eastern make progress now. It is a foregone conclusion that it will forge ahead in the sale of its products, which are nationally known.

USING GUMMED PAPER ON OFFSET PRESSES.—A correspondent writes, asking if gummed paper has been or can be used successfully on an offset press. It surely can, if proper precaution is observed during the operation. Last month, while in the plant of the Wheeling News Litho Company, Wheeling, West Virginia, I saw an order running for several million gummed labels. My friend Donald Boyd, the general manager, explained how they did it so successfully. When the first color was ready to run the paper was taken from the case and put on the press; after the first color was off the paper went back into the waterproof case and a covering put over it; as each succeeding color was run the stock was treated in the same way—always put back into the case and kept as free from atmospheric changes as possible. The result was that the job was not only in register but the paper did not curl in any way. That sounds reasonable, doesn't it? I know several lithographers, who have not yet equipped their plants with humidifiers, who treat their offset papers in the same way and have little register trouble.

SPECIALIZING.—It is written, "A prophet is not without honor save in his own country." It should be written, "A prophet is without honor in his own country." This was fully emphasized a few weeks ago when I visited the plant of the Ideal Lithograph Company, Cleveland, where they specialize in fancy box tops and embossed labels for candy manufacturers and others requiring such products. They are doing excellent work, as evidenced by the full sheets now in my possession, but the strangest part about it is that they have no clients in Cleveland and are practically unknown there, or little known. Their orders, and many of them come over the long distance phone, are from Chicago, Philadelphia, Boston, and other centers where high-grade candy boxes are in demand, and they are kept busy executing these orders. In a trip through the plant I was impressed by its compactness and efficiency; everything necessary for the completion of each order, including composing room, typesetting machines, embossing machines, stone presses, and offset presses, was installed; also job presses for imprinting labels.

Privacy: Some Modern Tendencies

By LOUIS F. JORDAN



WHILE the press is not the only instrument censured by those who would establish a modern Utopia in the United States, about it, in recent times, the courts have been called upon to decide some intricate questions. In view of recent decisions one might ponder, in the light of current events, the old phrase "Freedom of the Press" or "The right to be let alone" and make pertinent inquiry as to what modern tendencies portend.

There is plainly a new era ahead for the press. The imagined safeguards of the publisher have been yielding to new thought regarding constitutional law, as evidenced by judicial opinion of the last two years. With all the undoubted power of the press there is now perhaps more than at any other time a disposition on the part of public authority to safeguard the people rather than the press and to resolve nice questions of law in favor of our citizens. With the dawn of this era the question of privacy is receiving considerable attention, not alone as it affects the press in its relation to the public but the public itself as affected by mechanical and other contrivances which disturb the individual's enjoyment of peace and the pursuit of happiness.

A blow to the established order of things was registered by Justice Frederick L. Siddons of the supreme court of the District of Columbia at the conclusion of litigation instituted by Mrs. Maud Peed against the Washington Times Company. The question at issue in this suit was whether a newspaper could publish the personal picture of a private person without his consent.

The old defense, "Freedom of the Press," was urged upon the court by the Times company, publishers of the Washington *Herald*. In delivering his ruling dealing with the objection to the suit, raised by demurrer, Justice Siddons observed: "It was suggested in oral argument that to sustain the right of action in such cases as the pending one would be to invade the freedom of the press. The suggestion, the court thinks, is not sound, if for no other reason than that the freedom of the press, guaranteed by our constitution, is not a freedom to violate the rights of others. Even a public character may be libeled by a newspaper and the newspaper or its owner compelled to respond in damages for the libelous publication."

The right of privacy, the right to be let alone: what is this right? To what extent can one go through the world unmolested either by newspaper interference, noise, and other obnoxious interferences?

Some have gone so far as to claim that it is a right that a man has to pass through this world without having his picture taken, his business enterprise discussed, his successful experiments commented upon. They are actuated in such a belief, no doubt, through the inherent feeling of most human beings that they are entitled to a retreat from the world; a sensitiveness to publicity; a desire for solitude and quiet.

Within the past two years the case of Jeritza, the opera singer, claimed the attention of a New York court. She it was whose face and name emblazoned cigar wrappers, being utilized for commercial purposes in the course of trade. Her resort to the law resulted in an injunction prohibiting the use of her picture or name. And, under the law of most states, damages would be the result of such unwarranted interference with privacy. But the restraining arm of the law against

interference with privacy where trade questions are concerned, while universally conceded, will not always be invoked for imagined infringement of privacy. Not long ago, for example, the Rhode Island supreme court, scouting the idea of complete privacy, gave this juristic conception of "The right to be let alone": "The right to so-called privacy," said the court, "has not yet found an abiding place in our jurisprudence, and, as we view it, the doctrine can not now be incorporated without doing violence to settled principles of law by which the profession and the public have long been guided."

The basis for this opinion is to be found in the reluctance of the courts, more often indulged in past years than at present, to concede that an interference with privacy is what the lawyers term a *property right*. "It may be at times, a matter of doubt," a jurist has remarked, "whether what was called 'property' was really such, and whether the injury thereto, actual or apprehended, was not so shadowy as to be incapable of judicial cognizance, but still the criterion was always injury to property or *property rights*." Justice Siddons, however, expresses the modern judicial tendency when he observes (in the case previously cited) while discussing the plea of the freedom of the press: "Nor does the freedom of the press carry with it the privilege of invading any other right of the citizen. Such a contention, if carried to its logical extreme, would justify a newspaper publisher in invading the home of a citizen and publishing the results of its invasion, and shield itself in so doing by invoking the freedom of the press."

In the Jeritza litigation, the New York statute, like many another in the United States, gives the right of action for the unauthorized use of the name or picture of any person for purposes of trade.

Another illustration of the right of privacy is in the case of letters. Certain letters of the late Woodrow Wilson were withheld from publication because his administratrix refused her consent. So it is with other letters, except in the case of court investigations where divorce suits and other unpleasant affairs demand their production in the interest of public policy.

While the general view of the courts has inclined to discourage the publication of photographs from privately owned plates and awarded damages where such rights were infringed, there has been a common understanding that to snapshot a person and publish his photograph did not violate the law. The attorneys for the Washington *Herald* were taking a view similar to this when citing the case of Hillman *versus* Star Publishing Company, decided by the supreme court of Washington. This case was one involving the publication of a child's photograph in connection with the story of a crime committed by her father. The court took the view that there was no legal remedy.

The arm of the law is taking a firmer grip than ever before to insure the pursuit of happiness to the average citizen. Just how far the modern tendencies will lead is, of course, speculative. We are going into a new era in journalism and in trade as well. The importance of the individual's rights seems now more important to the courts than to increase the freedom of the press or the latitude of manufacturers or others engaged in perpetrating nuisances in disregard of the rights of others.

This new era doubtless will set in motion the usual pros and cons. Just now it is interesting, at least, to sit on the sidelines and consider the question of privacy and, when occasion affords, as in the Washington case, observe "Some modern tendencies."

Advantages of Pressproof Service to Printers

By ROBERT F. SALADE



TIME was when the only pressproofs received by printers and publishers came from photoengravers. Today, printers and publishers are receiving a variety of pressproofs, not only from photoengravers, but also from printing ink manufacturers, electrotypers, paper manufacturers, and trade composition plants. The work of printing and supplying these pressproofs has in recent years developed into an important feature of service on the part of progressive supply concerns. These concerns are utilizing various makes and styles of presses for this work. They are also taking pressproofs on different grades of paper in order to demonstrate the printing qualities of their product on the different stocks. Such service as this was undreamed of a few years ago, though the photoengravers were undoubtedly the pioneers in the matter of supplying their customers with pressproofs of newly made printing plates.

For many years past photoengravers have been using the classic Washington hand press and later on the Colt's Armory and the Laureate presses for taking pressproofs. But, as a general rule, the photoengravers are using expensive inks and coated, enameled, or plated paper for the printing of these proofs. It is hard for the printer to duplicate the results on such proofs. Here is where my "story" takes a turn to illustrate how the work of prooftaking is developing into an exact science.

One of the largest printing-ink manufacturing firms in America has among its mechanical equipment one each of the following makes of presses: Colt's Armory, Chandler & Price Gordon, Kelly, and a Miehle vertical. All of these presses are individually equipped with electric motor and are operated (when in use) under the same conditions to be found in a regular printing plant. It will be noted that each one of these presses is in a class by itself and that the mechanical operation of each machine is different from that of the other makes mentioned. The idea of this concern is to supply its customers with grades of ink that will work to the best advantage on the type of press on which it is to be used, and pressproofs are taken with this object in view.

For example, a printer may desire to produce a long run of printing on a Kelly. This being a high-speed machine and operating much like a regular cylinder press, a different grade of printing ink will be necessary to produce a good job from what would be necessary to print the same job on a Colt's Armory or similar type of platen press. In other words, special printing ink is essential for high-speed printing to be produced on an automatic job cylinder press. In like manner, certain grades of printing ink are well adapted to printing on platen presses of the C. & P. type, while other kinds of ink are adapted to Colt's Armory presses.

The printing ink company referred to not only makes ink to the customer's order to work on any style of press desired, but it also makes ink that will be particularly adapted to any kind of paper specified. For example, the customer may want to print a process color job on enameled paper and at high speed on a Miehle vertical press. In that case, the customer sends a few sample sheets of the enameled paper to the ink concern along with the photoengraver's progressive proofs and with the plates to be used for the job. In the customer's order for process inks the fact is mentioned that the work is to be produced on a Miehle vertical press. The ink company then

mixes the process inks to provide for the customer's requirements. Proofs of the plates are taken on the Miehle vertical press on the samples of paper furnished by the printer. Moreover, the automatic press is operated at a rate of speed approximately the same as the printer's press will be operated.

With its equipment of presses referred to this ink concern is in a position to prove by actual tests that one shade of a colored ink will have different shades when printed on plated paper, news, book stock, coated paper, and other kinds of stock. It is in a position to demonstrate, by means of proof-sheets, that a certain body of ink will work well on one type of press but will not work as well on another press. Halftone ink having a stiff body will work without trouble on a Colt's Armory or Laureate press, but the same ink is likely to cause difficulty if run on a high-speed automatic cylinder press. The speed at which any type of press is operated makes a great difference in the working quality of printing ink, especially in cases of tacky halftone or process ink. Broadly speaking, a tacky ink can be worked successfully on a platen press that is operated at slow speed, but such ink would have to be reduced considerably to be worked successfully on a high-speed automatic cylinder press.

As a matter of fact, each make and type of press in use today has an inking system that is peculiarly its own. Therefore, whenever a job of fine printing is to be produced, the printer should order ink that will work to the greatest advantage on the press selected to handle the job.

Several of the largest electrotype concerns are giving their customers a pressproof service covering important classes of plates as follows: (1) These firms are specializing in nickeltypes reproductions of original color plates and proofs of the nickeltypes are taken to prove their register and printing quality. (2) These concerns are finishing a large number of plates by the new precision method, which makes each plate have a perfectly level and uniform printing surface. Proofs of the plates so finished are taken on sheets of plated paper on a test press of the Hacker or the Vandercook type. The tests made on cylinder proofpresses of this class reveal the slightest defects in the printing surface of an electrotype (or any other kind of printing plate), and any of such defects shown by the proofsheets are corrected by expert hand finishing. (3) The electrotype companies referred to are also making special color plates—both copper electrotypes and nickeltypes—which consist of "gangs" of small-size plates put together in the form of solid plates and in perfect register for printing. Proofs of such plates are taken either in black ink or in colors. In some important instances a complete set of these special plates are press proved in the colors to be printed in the actual run of work. One large electrotype company is equipped to supply printers and publishers with any quantity of pressproofs of plates that may be desired, including proofs of "process" nickeltypes in the proper colors.

For several years one of the best known concerns manufacturing fine book papers has been following the practice of placing a printed sheet of each make of paper at the top of the pile of such stock in each case. Such printed sheets are really proofsheets of the stock, the printing of them being done on a large-size cylinder press. These proofsheets demonstrate the printing quality of the paper stock, both as to typography and the finest halftone work. The quality of the paper in each case is guaranteed by the manufacturers to be the same as that of the special proofsheets.

A number of the larger paper manufacturing concerns are in a position to furnish printers and publishers with proofsheets designed to show the printing qualities of various grades of paper stock for process color work, halftone printing in a single color, type matter for books and magazines, plates for label printing in colors, and, in fact, with proofsheets of any other character which may be requested. By means of such proofsheets printers and publishers can obtain exactly the right grade of paper essential for important jobs of printing, and they can save time, trouble, and expense by making a careful study of such proofsheets.

The newest thing in the way of pressproof service for printers, publishers, and advertising agencies is that offered by a number of the leading trade composition houses. The mechanical equipment of one of these houses, used exclusively in the work of taking pressproofs for customers, con-

sists of two Vandercook cylinder proof presses, two Colt's Armory presses, and three C. & P. presses of various sizes. The company here referred to is making a specialty of fine advertising composition, including full-size display pages for newspapers and magazines. Some of this composition is set by hand, while other portions are machine-set. This firm is also conducting a general trade composition business for the convenience of printers and publishers, the work including complete makeup and lockup for electrotyping.

This composition company is not doing commercial printing; its entire equipment of presses is used for the purpose of taking pressproofs of display advertisements, book pages, catalog pages, tabular forms, direct-mail advertising forms, and so forth. The company's service in this way is so complete that forms of type composition are press proved on the kind of stock to be used for the actual printing.

The Modern Rotary Press

By WALTER O. HALL

Engineer in Charge of Design, the Kidder Press Company



URING the past few years wonderful progress has been made in the design and construction of the modern printing press. In a large degree this has been possible by the great strides made in the manufacture of printers' inks and rollers. Today the printing engineers are designing and building printing equipment which will operate at speeds far in excess of any earlier possibility. This has automatically caused considerable research in the study of materials which would eliminate the fatigue condition in the metals brought about by higher speeds, together with methods for use in the proper balancing of all rotating parts.

The majority of the high-speed rotary presses carry special nickel-steel cylinders which assure a refined grain and increased tensile strength, together with the increased resistance to wear.

In the larger bearings on the new rotary presses the use of roller bearings is generally accepted as a standard. While all this has materially brought about an increased first cost, still the gain in the power element amply repays the first cost in a short time.

Again, the making of both electrotypes and stereotype plates, far greater in accuracy than ever before, has brought about a better color registering than previously obtained.

This accuracy of plates and the modern registering devices together with the linings of the plate cylinders allow the printer quickly to position his plate matter, locking it up in a shorter time than was possible in the past.

Gear drives of cast iron are meeting the same fate as the printing cylinder. With the use of nickel and steel forged gears increased life and wear have been obtained. When forged gears are necessary the alternating of a steel forging and a composition gear has proved practical, giving a satisfactory drive.

The ink distribution on the modern printing press, in a sense, is the heart of the unit. Careful study and long experience have proved that various diameters in the cut-up rollers, together with an increased number of rollers, create a cut-up or better film condition, assuring a proper supply of ink after each impression, and distributing an even flow of ink each cycle of the press.

The increased number of rollers, better ink, and the non-melting or softening condition of the composition rollers at the

higher speeds have brought about a condition which has met the high-speed trend.

The printing engineer has given his utmost attention to the proper lubrication of all fast-running parts, and with the use of the alemite and sight-feed fittings properly positioned, the important condition has been met and is receiving favor.

The modern successful printing equipment is today designed for quick and easy accessibility to all operating parts. The operating time is considered in all cases as vitally important.

While strength of parts, proper lubrication, and accessibility are an absolute necessity, still the engineer is always striving to retain the straight and pleasing lines in the frame design.

With the use of the friction clutch in connection with the link chain a successful drive has been made possible and is being favorably received.

Again, the motor manufacturer has kept in pace with the high-speed trend by the manufacture of electrical equipment which allows for a press to be inched ahead at any speed from one foot a minute to maximum speed, together with an accessible button control.

With this drive the press operator can make his press ready and test it for register with a minimum amount of paper waste, thereby cutting down the set-up or makeready time. This together with all the other parts mentioned taken into consideration has brought to the printers presses that are accessible, rigid, properly driven, and lubricated in the best manner, assuring the best and maximum production.

The Ideal Printer

The ideal printer is described by a recent writer as follows:

- (1) He knows his personnel and enjoys their respect and good will.
- (2) He watches his production closely and holds it to the maximum.
- (3) He is alive to present-day marketing problems and spares no effort to be of service to his customers.
- (4) He charts the progress of his financial status. He watches his credits. He collects closely.
- (5) He charges the same fair price to all customers, uses a reliable price and production guide, checks his costs against the guide, and knows when and how to say, "That is my price."

MACHINE COMPOSITION

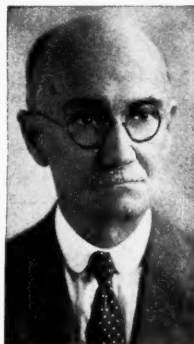
By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Cleaning of Keyboard, Keybar, and Matrices

A city operator has secured a position in a country office and finds that he must take care of the various small troubles that arise. He also occasionally must clean the matrices and magazines. This is something new to him, so he asks several questions relating to these matters.

Answer.—We note that you are having doubles, although you cleaned a number of parts of the keyboard group. We believe that where you have doubles, as you state, you need only to remove the particular cam yoke and while it is out take the squirt can and apply gasoline directly on the trigger while you strike the key vigorously. Nothing else appears necessary, judging from your statement. To clean the matrices, take two or three news galleys, wipe them clean, sit in the usual place in front of the keyboard and place the open end of a galley on the handle of the assembling elevator lever. Push in the long and short duplex rails in the elevator. Pass your fingers over the first row of keys and continue until you have a line of matrices in the elevator. Lift the matrices with both hands and place them in the galley. Continue until you have two full rows in the galley. Continue in this manner until all matrices are out of magazine. Place a few slugs against the matrices and carry to a table where the cleaning of the upturned edges may be carried on. The matrices must not be washed as you proposed; just take a matrix cleaner, which is that peculiarly shaped piece of black rubber to which you referred, rub the upturned edges of the matrices until they shine brightly. Use the magazine brush to remove loose dirt and particles of rubber, then use a bellows to remove the balance of the dust. Place a galley on the matrices and turn them over and repeat all of the previous operations on the opposite edge. The matrices so cleaned will be suitable for use in the magazines. The sides of the matrices do not need cleaning even if they are tarnished. To clean the magazine, place it on a table, remove the matrix guard, the small pi tube entrance, and the escapement cover. You should have two magazine brushes; the first one you use to brush out the dust; this operation must be completed before you use the second brush with which you apply wood alcohol to the channel grooves. This operation will remove the small particles of dust which you will be almost certain to find in the first few channels of the magazine. Use the brush vigorously and do not spare the liquid. Have the brushes marked to keep them for their special uses. Before you place the magazine in the machine examine the channel entrance for dust. If it needs cleaning, use the small brush called channel entrance brush. This brush can also be used on the brass plate the matrices slide on just as they leave their channels in the magazine. This is a place that is commonly neglected, but it is important



E. M. Keating

that it be clean and bright. It is easier to clean it when the magazine is raised or is off the machine. Before the magazine is replaced, examine the escapement and clean it with wood alcohol, as the grooves above and below the verge pawls are seldom without their share of dirt. Last of all, clean the distributor screws, where the upper and lower lugs of the matrices travel. This operation may be done while the screws are rotating by applying wood alcohol or gasoline to the thread of the rotating screws with a tooth brush. If you have not previously cleaned the distributor screws, just make an examination of the thread near the left end close to the distributor box. You will be surprised how much dirt clings to the screws at this point owing to the oil from the adjacent bearings traveling beyond the point of the thread. Oil collects dirt and dirt is readily transferred to the lugs of the matrices. If the screws are cleaned each week, it will help to keep the matrices in good operating order. Occasionally remove the keyboard rolls, wash them with soap and water, using a coarse, clean cloth. Some prefer not to use water on the rubber roll; instead of roughening by washing, they roughen with coarse flint paper or perhaps a brass wire brush. If you use water on the roll, be certain that you wipe it dry and have the bearings oiled. The foregoing covers the questions relating to the common cleaning operations, which if faithfully carried out will relieve you of lots of trouble such as you have had.

Cleaning Parts Helped Correct Trouble

The following letter was received from an operator who had been advised to clean the spaceband box where a difficulty was present: "After receiving your letter, and following the suggestions you made, I found that dirt was practically the cause of all my trouble. A few days prior to receiving your letter I had applied a little graphite to the pawls and this seemed to help a little, but after applying gasoline as you instructed I find my trouble eliminated. Although this was a minor trouble and easily remedied, it proves to me that most troubles of operators are caused by dirt and that it is not the fault of the machine."

First Find the Cause of the Trouble

An operator writes: "The foreman of the pressroom complains that the *type face* on slugs is not uniformly type high. In other words, some letters are high and others are low, thereby causing more time for makeready. The slugs are good; no air holes under the type face. Lockup at casting without back squirts. Type face excellent. Would you suggest removing upper mold banking piece near right-hand vise jaw?"

Answer.—In regard to the apparent lack of uniformity in the height of letters on a slug, we suggest that you secure

about six slugs cast from all of the affected characters. Assemble all characters separately, such as a's, b's, c's, and so on. Pull a proof of all slugs together on a job press, using S. and S. C. stock. Such a proof will reveal any inaccuracy present. This operation should precede any other attempt to correct the trouble. Examine the pot lever spring and note if it has the proper compression.

Tools and Accessories for Machinist Operator

Two recent letters relating to tools and accessories have been received from operators in small towns.

Answer.—As you are in the New Orleans territory you can secure a catalog of tools and accessories used around the linotype from the New Orleans agency of the Mergenthaler Linotype Company, 549 Baronne street, New Orleans.

The Adjusting Screw May Need Changing

An operator describes a trouble which relates to the action of the slug shifter. It appears that the lever moves barely sufficient to allow the slug to pass when it slides down to the chute. The operator was considering the plan of applying a larger roll on the first justification lever, as he states: "If I am right, it seems that the easiest way to correct the trouble is to get a roll large enough to lower the lever to its proper position. I observed that the roll does not touch the surface of the cam all the way around."

Answer.—Regarding the failure of the slug lever to move the proper distance, you will find an adjusting screw on the slug lever which you can use to give the lever its proper outward movement. When it is set properly, tighten the lock nut. The roll on the justification lever will not always continue to touch its cam. Observe the way it acts on the justification of a full line and on a line having no spacebands.

Spaceband Box Pawls May Need Cleaning

An operator describes trouble in spaceband box which suggests that the pawls may be dirty or the spring weak.

Answer.—We suggest that you remove the spacebands from the box, and while they are out apply gasoline to both pawls in the box while holding down on the key. Allow the pawls to operate that way for a few minutes, then press toward the right on each of the box pawls and note if the spring brings each one back quickly when you release it. If it does not, you should increase the stress on the weak spring by bending the point in the pawl toward the left. This can be done on the front pawl by removing the spring, but on the back pawl you must remove the box to make this work possible. There is nothing to suggest regarding any other change.

Pot Pulls Away From Mold Noisily

An operator writes as follows: "Recently I have had some trouble with the metal pot. There is a loud bang just after casting when the pot pulls away from the mold. It is loudest when casting a six-point slug, but no bang at all when casting a twelve-point slug."

Answer.—You did not state whether you had gas or electric heat for the metal pot; but regardless of this the trouble can be corrected by giving a slight increase of heat to the pot mouthpiece, as there is probably no other trouble present. Where this fails and no other remedy has been effective, you may secure relief by removing the mouthpiece and counterboring each jet from the back with a drill of $\frac{3}{32}$ -inch diameter. The depth from the back toward front should not exceed $\frac{3}{16}$ inch. This will bring the point of the drill about $\frac{1}{16}$ inch from the face of the mouthpiece and will still leave the jet its proper diameter. The breaking away is usually noiseless following this plan, if the mouthpiece temperature is maintained correctly.

The First Indian Newspaper

By S. W. Ross



THE completion, after years of labor, of the Cherokee alphabet by Sequoyah in 1823 was responsible for the establishment of the first Indian newspaper. This paper was established by an act of the Cherokee national council or legislative body. Money was appropriated from the treasury of the Cherokee nation to be expended in the purchase of a printing press and other necessary material. Cherokee letters were cast from matrices made in Boston, and the first issue of *The Cherokee Phoenix* made its appearance in December, 1828. One-half the printed matter was in English, the other half in Cherokee. Very great interest was aroused throughout the United States. Extant is a letter written in 1829 by Col. Benjamin Gold of Connecticut, who visited New Echota, the Cherokee capital, in that year, and made particular mention of the large exchange list. The London *Times* was one of the foreign exchanges. Complete files of the *Phoenix* may be seen in London at this day. The existence of the first Indian newspaper was precarious. About the time it was established the authorities and people of Georgia began to be insistent in their demand that the Cherokee people be expelled from their ancient ancestral territory within the limits of the state and their lands become the property of the white settlers. Eventually the expulsion was made. Several years prior thereto the Georgia state guard took charge of the Indian newspaper office and forbade further publication unless the course of

Georgia toward the Cherokees was upheld. This was refused and the *Phoenix* ceased publication forever.

The establishment of the Cherokee national journal naturally directs attention to the first Indian editor. The man who bears the distinction was Elias Boudinot. When a youth he was sent to an academy established by the American Board of Commissioners for Foreign Missions in Cornwall, Connecticut. It was upon entering this school that Galagina—that was the youth's original name—adopted the name of Elias Boudinot in honor of the distinguished New Jersey patriot and philanthropist of that name. Elias Boudinot, the Cherokee, married under romantic circumstances Harriet Gold of Cornwall and then returned to his people in Georgia. His career was eventful but ended in tragedy.

Having signed the treaty or agreement under the terms of which the Cherokees were removed from Georgia in 1838, Boudinot incurred the enmity of many of his people and removed to Indian Territory in 1836. The main body of the Cherokees arrived in that territory in 1839 and in June of that year Boudinot was assassinated at Park Hill.

A heavy slab of brown stone covers the grave of the first Indian editor in the Old Mission burial ground almost beneath the shadow of the historic eminence known for nearly a century as Park Hill.

The Cherokee Advocate, established at Tahlequah in 1844, was the national newspaper of later days. It, too, was printed in both English and Cherokee.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticism of newspapers can not be made by mail.

Good-Will Expedition to Mexico

The first printing establishment on the North American continent was set up in Mexico City, at the corner of Calle de la Moneda, as the street now is named, by Juan Pablos, a Spaniard who came to this new land almost a century before the Pilgrims landed at Plymouth Rock. The Spaniards came to Vera Cruz, Mexico, in 1521. In 1536 Juan Pablos, with such printing facilities as he could then command, landed with the outfit which printed a little sheet in Mexico City and with which he also did printing for the trade at that time.

The spot where this printing shop was established has, of course, changed in appearance from time to time, but of the exact location of this printshop there is no doubt. The building is marked with an enduring tablet of copper, on which is engraved in Spanish the following statement:

*El Virrey
Establecio aquí el ano
1536
La Primera Imprenta
De America

Los Tipografos Fueron
Esteban Martin
y
Juan Paoli

Siendo Presidente
de la
Republica
El C. Venustiano Caranza

El Ayuntamiento
Provisional
Coloco Esta Lapida
En 31 De Diciembre
De 1917*

Translated into English the above statement reads substantially as follows:

The Viceroy established here in the year 1536 the first printing shop in America. The typographers were Esteban Martin and Juan Paoli. The citizen Venustiano Caranza being president of the republic. The provisional city council placed this tablet on the thirty-first day of December, 1917.

A special train of Pullman cars bearing representatives of some sixty mid-western American newspapers, with a dozen or more prominent railway officials and others and the wives of many of these, pulled out of St. Louis over the Missouri Pacific Railway on Sunday, February 26, for what was termed a good-will pilgrimage to Mexico. The object was to see the sights,

visit many important cities and scenic points in the republic on the south of the United States, and study at first hand the problems that seemed to exist in that republic. On Sunday, March 4, the train pulled into the station at Mexico City, and ten days of fast and pleasurable sight-seeing followed, with visits to Monterrey, Tampico, San Luis Potosi, Orizaba, El Hule, Vera Cruz, Salaya, Durango, El Torreon, and Laredo on the itinerary, besides numerous other stops.

Dean Walter Williams, of the School of Journalism, Columbia, Missouri, impressed upon President Harry Denman of the Missouri Press Association the duty of seeing that a beautiful wreath of flowers was placed upon the tablet marking this first American printing shop, and that duty was impressively performed on the date mentioned above, with all members of the excursion party present on the narrow, crowded street in that hot and noisy city. Added importance and impressiveness were given to this ceremony by Senores Gonzalo Espinosa, director of the great Mexico City newspaper, *Jueves de Excelsior*, and Carlos Noriega Hope, director of *El Universal Ilustrado*, another important Mexican newspaper, both of whom made addresses in the Spanish language.

President Denman opened the festivities with a brief statement of the purpose of the ceremony, crediting Dean Williams with the happy thought, and voicing the sentiment of the visiting delegates that they felt it a high sense of duty and a privilege to thus commemorate in a way what must always remain as one of the important spots in American history. He then introduced William Southern, Junior, publisher of the Independence (Mo.) *Examiner*, for the formal address on behalf of the visiting publishers.

Mr. Southern eloquently eulogized the republic of Mexico and the beautiful Spanish language of the people. He said:

It seems to me to be especially fitting that we, the users of the printed word from the United States of America, should stand at this spot where the first printing press sent out that word, with you of the same profession in the United States of Mexico. Between our two great republics there flows a deep and wide current of intelligence and thought. On the surface floats sometimes driftwood, and froth comes to the top of every mighty stream. The driftwood bears only the excitement of misunderstanding, the spirit of selfishness and envy, while the real current carries steadily understanding, tolerance, friendship and righteousness. Your country and mine hold to the same ideals, and the mighty eagle which is carried on your shield and ours symbolizes freedom and liberty for which we both strive and which we manifest in the printed word first given to the continent at this spot.

In this mid-west good-will delegation to Mexico the Missouri Press Association sponsored the trip and composed the greater part, with half a dozen from Kansas, four from Iowa, several from Arkansas, and one or two from Texas. They returned from their twenty-one days of continuous travel and sight-seeing Saturday, March 17.

A Short Form Advertising Contract

Personal requests have come to this department occasionally for copies of advertising contracts used by newspapers, or for information as to what such contracts should contain. We are pleased to submit below copy of a short form of advertising contract which will meet the general situation and prove a protection and safety for the newspaper. Too often such advertising contracts hold the newspaper but do not hold the advertiser to any specific performance, and make it difficult in cases of suspension or change of ownership to meet the terms laid down. It seems to us this form of contract would do this. We take the form and give credit for it to the Washington Press Association:

.....192....
The undersigned advertiser hereby contracts with.....
.....for advertising space in.....
and the said newspaper company hereby sells space and agrees to reserve same for the advertiser, said space to consist of not less than.....inches in each issue for.....insertions, and to continue for a period of....., and thereafter unless and until 30 days' notice (written) to discontinue is given by either party, for which said advertiser agrees to pay.....per inch for each insertion, payment for all space run to be made monthly within ten days after presentation of bill, and if not so paid, said newspaper may at its option hold said space at advertiser's disposal for the full period aforesaid and collect therefor the full contract price.

Copy is to be furnished not later than.....prior to insertion, and in case of failure so to do, advertiser hereby authorizes said newspaper to prepare copy and publish same at above rate. Suspension of publication shall render this contract void, except as to payment for advertising previously run. All copy is subject to approval by the publisher, and is for run of the paper unless position is specified in writing.

This contract embodies the entire understanding, is not subject to countermand, and can not be affected by any agreement unless printed or written hereon.

Accepted.....By.....

Observations in the Field

A FEW GOOD NEWSPAPER MEN in congress right now might lend a considerable influence in favor of the bill to eliminate the government from the private return card envelope printing business. A congressional seat is not unattainable by a newspaper man or printer. But how many of them ever get any encouragement from their fellows to become candidates?

ONE OF THE MOST SUCCESSFUL special editions we have seen was that of a daily paper in a 45,000 city. The special was called a "Pioneer Edition." It contained thirty-six pages of historical matter with special attention to stories about the pioneer citizens of the territory, with portraits and many other attractive features that made it a real contribution to the history of the community as well as to the business interests. Page after page of beautiful advertising was run in the edition. We estimate the percentage at about sixty, which simply proves that "it can be done."

AT THEIR RECENT winter meeting at Oklahoma City the publishers of the Sooner state pledged \$3,425 as a fund to be used in the appointment of a state field manager and payment of his salary. A committee was named to engage such a manager or secretary and have the plans for the organization ready to report at the meeting of the state association in May. Oklahoma publishers at this meeting put on a program of such variety and spice, including a gridiron dinner, that the meeting was voted the best one ever held and marks them as among the most progressive and "alive" of any of the states.

THE Publishers Buying Corporation, organized in 1919 for the aid of publishers in purchasing print paper, is to be dissolved immediately. W. J. Pape, of Waterbury, Connecticut, was an original promoter of the corporation and it had as members publishers all over the East and Middle West. When print paper was so high and scarce in the United States, this corporation, managed from New York, was able to make such contacts as would get print paper, either in rolls or sheets, from foreign countries and domestic mills, and at prices far below the demand at home. Now that its functions have ceased and there is no likelihood of another print paper tieup, it has been deemed advisable to dissolve the corporation.

A READER of this department writes to ask what is regarded as the standard width newspaper column — twelve ems or thirteen ems. The answer would depend largely on what class of newspaper is to be considered. Dailies undoubtedly make the twelve-em column the standard measurement, while weeklies still maintain the thirteen-em column. It would be interesting to know what proportion of the latter have now adopted the twelve-em measure, however. The number changing over is rapidly increasing, and in one state we figure that three out of every one hundred local papers have adopted the twelve-em column at this time. Since plates and advertising cuts are available for the twelve-em measurement now, it is entirely practical for any size paper to adopt the narrower measure.

SOME INSTRUCTORS in schools of journalism are advising their students that they should not aspire to be daily newspaper editors or publishers, but to turn their attention to the "country" or small local paper field for the value of the experience they will get. Rather a practical idea and good advice. It may be all right to take the poet's advice and "hitch your wagon to a star," but if you can't catch the star, how are you going to hitch your wagon to it? One good way to slip up on it, with a bank book in your hand, is to have the courage and the nerve to go into the country field and test your endurance and your brains. Managers of great newspapers are not particularly looking for men who do not have these essentials. Neither is the banker nor the money lender looking for good intentions and some prospects as security for money to start anybody in the publishing business. Usually a young man who can make good in the country field and advance his publication beyond its territorial limits has little difficulty in stepping into something bigger.

CHAIN STORES, now scattering all over the country, are presenting a new problem to be thought out by the modern local publisher. Chain groceries, chain clothing stores, chain variety and drug stores, lumber and hardware, etc., have been dropping into the best towns and are now poking their way into the smaller county centers. What about them? Are they builders or wreckers of community progress and newspapers? For the most part we find publishers not wholly agreed on the proposition, nor wholly pleased with the prospect. Many such chain stores do not advertise, do not get their printing done at home, do not maintain permanent resident managers, and dodge behind the excuse that propositions of all kinds have to be referred to the "head office." Some of these concerns even scoff at advertising because their policy is to locate between or as close as possible to big stores that do advertise. They are parasites of the worst kind in a community and yet afford an advantage to trade in that they bring a certain line of customers to a town, by reason of which some other stores may be benefited. This problem will grow. It will some day require treatment, and local newspaper publishers might as well begin to watch it and gather such data as will make it interesting for them in case of a contest.

Review of Newspapers and Advertisements

By J. L. FRAZIER

JOHN K. STANDISH, Placerville, California.—The *Mountain Democrat* for January 13 is full of interesting news, but the first page doesn't give that impression. With the exception of the two-column heading at the top and right side, which overbalances the page, there is none that stands out. Set in capitals of the bold machine letter, the others are altogether too small; they are especially bad at top of column. There are too many of these on the left side. Although inking is too heavy and impression too weak, presswork is above the average. Advertisements are nicely arranged and well displayed, but are often displeasing because faces of contrasting design and shape are combined and because the light-toned unit borders often used are too weak. Makeup seems to have been done with the idea of getting all ads. next to reading matter. There are two sides to the question as to whether makeup permitting that is desirable from an advertising standpoint, but the fact that scattered makeup plays havoc with appearance is undisputed. The seventy-fifth anniversary edition, in magazine format, is better; cover design and initial text page are especially commendable. While plain rules make the best borders, the moderately decorative panel style used in this special is satisfactory, because it is continuous.

ED. THIE, Buffalo.—In both display and layout the *I. Miller* advertisements are commendable. You did well to eliminate the brackets of Bernhard ornaments around the text group during the process of getting the ad. set to suit, or does that one proof represent the final set-up? This group, set in Bernhard, is too weak, more particularly, however, because there is considerable display around it—some of it in the relatively strong Goudy—than because of weakness in the type itself. Although the border of curved units is more in keeping with the Bernhard type than the borders of the other arrangements, it creates a loose-jointed effect, which the ad. as a whole also reflects, due to the fact that there is so much display and such strong tone contrasts between display and text. We prefer the border of Caslon flowers, particularly since the border of line units is not in key with the type; in tone and character this one is more suitable for a monotone type face like Bookman, whereas those you have used are contrary. We feel that the prices are needlessly strong in the last-mentioned advertisement.

Sauk Centre Herald, Sauk Centre, Minnesota.—We do not recall your first page makeup, but it could have been very good and still have left room for improvement, so excellent is the new handling adopted February 2. Heads are excellent, of an interesting variety and they are placed perfectly, as the reproduction of the page demonstrates. The only fault worth mentioning, and that is not serious, is the close spacing of the lines in top heads. The addition of just one lead between lines and around dashes would improve them very much indeed. Presswork is excellent.

The *Edmore Times*, Edmore, Michigan.—We grant that the first page of your January 19 issue, with heads of one or two words in 24-point Cooper Black, is unusual, but copy like "Spearing" is too brief and leaves too much to the imagination. Instead of selling readers on the items by setting forth their feature points, you place dependence for interest upon arousing their curiosity. Running display on the first page is bad business, typographically and otherwise. Advertisements are well arranged, but their appearance and that of the paper as a whole is rather unpleasing because types of unrelated design are combined, also because fancy and over-black borders are often used. The makeup of "inside" pages would be decidedly improved if advertisements

Beautifully balanced front page of the Sauk Centre (Minn.) *Herald*. Interest results from variety in style of headlines. The arrangement across the top, which permits display at the top of each column without monotony or any effect of confusion, is commendable.

were pyramided. Though a little pale, the presswork is good.

The *Town Crier*, Newton Center, Massachusetts.—We admire the fine job your pressman did on the January 20 issue, and we allow for the smooth stock, too. Placing display advertisements on the first page, however, is inconsistent with present-day standards. With few advertisements on the other seven pages the use of the first page is particularly bad. The positioning of advertisements, generally at the sides, and with the larger ones usually at the top, is also inconsistent with good makeup. Except where unrelated type faces and spotty borders are used, the advertisements are satisfactory.

The *Review*, Edinburg, Texas.—There are too many large headlines on your first page of February 2 and the stronger notes are too generally placed near the top. With a better distribution of heads

appearance. Advertisements are well composed; in fact, the only serious fault is the fact that some of the borders are too spotty and that others are too black. Presswork is good.

ROBERT E. PHELPS, Brookings, South Dakota.—Auction sale bills are not presumed to be attractive. Certain parts, particularly head, date, and name, must be large enough to be visible at a considerable distance, so such bills are not pleasing at close range. Those you submit are effective in layout and the display is striking; it is evident you do a better job on them than is customary.

The *Publicity Press*, Bloomfield, New Jersey.—Although a wee bit pale, presswork is quite good. The news-heads are attractive and effective, generally speaking, and are well arranged on the first page, which, except for the needlessly small size of the masthead, is excellent. Some of the lines in the main decks of the news-heads are too short to look pleasing, however, and this restriction as to length must sometimes be a handicap in writing the copy. Your editorial page is attractive and in some respects quite unusual. Advertisements in the main are good, but too many points are emphasized in some of them. In others the more important display lines are too small, perhaps because of inroads made in the space by displaying points that do not justify being featured. Best display results when one or two big points are brought out and these are made to count. The points above apply to the Bloomfield Saving Institution's ad.; in addition, whitening out is bad, there being too much white space around the top in relation to that around the bottom. This has a tendency to overbalance the ad. at the bottom. The strongest note should be at or near the top, where the longest lines should also be, as a pivot, so to speak, balancing the whole display. Pyramiding the ads. is a commendable feature, no matter how you look at it.

This reproduction of the first page of the Edmore (Mich.) *Times* illustrates an unusual type of news headline and is shown, without endorsement, as a matter of interest. The word "Spearing," for instance, does not give one a clear insight into the nature of the story beneath, as a good heading should; it depends upon arousing curiosity to lead readers into the item.

The *Heppner Gazette-Times*, Heppner, Oregon.—Your forty-fifth anniversary edition is excellent in every respect, the presswork being the best of all papers reviewed in this issue. Advertisements are also fine, a big point in their favor being the fact that only two or three display types are used and these are closely related. Watch out, also, for a tendency to bring out too many points.

Virginia Beach Weekly, Virginia Beach, Virginia.—Except for two points your issue for February 17 is excellent. Those are the use of rather ornate borders where plain rules would be better, and the makeup of advertisements. On some of the pages, advertisements are placed on the left-hand side instead of being pyramided on the right side. The ribbon and wave-line borders are particularly bad and objectionable.

The *Sentinel*, Hurleyville, New York.—By having two-column heads at the top on both sides of your first page, with single-column heads in the two center columns, you achieve a very good result with the difficult six-column page. If there were more heads of a reasonable size in the lower part the page would rate high, although, in addition, lines of the main decks incline to be too short. Although the presswork is good, the paper, apart from what has already been stated, is far from satisfactory. Advertisements are overdisplayed, the effect of which is made worse when, as in some of them, five or six unrelated styles are combined. The unpleasant effect is also aggravated by the makeup on some pages, where, instead of being pyramided, the advertisements are scattered, minimizing the apparent amount of reading matter. You should also endeavor to have as near an equal amount of reading matter on all pages as is possible. On some there is little, whereas on others there is the fifty per cent or more that is considered proper. Weak unit borders should be eliminated; they do not match the type in color, and, although light in tone, their spotty character, as well as the contrast they make with the type, draws attention from the type. Plain, reasonably light rule makes the best border.

The *Mirror*, Mount Clemens, Michigan.—Your paper is excellent in most respects, the first page makeup being particularly fine. Borders around advertisements are too strong, as a rule, and panels for box heads made of border units, spaced quite too far apart, are displeasing. We suggest the use of plain rule for all borders and box heads, also that the panels invariably be complete.

Crawford County Press, Prairie du Chien, Wisconsin.—Your special educational and historical edition, edited by high-school students, is excellent from an editorial standpoint. The first section on coated India tint stock is full of interesting text, which is made up in an unusual and pleasing manner. Presswork is rather weak in spots, due to a lack of impression rather than of ink, and the halftones are spotty in the highlights, due to filling in between the dots. If less ink and more impression were used this would be largely overcome. While advertisements, which appear in the regular news section only, are nicely arranged and well displayed, their appearance is unsatisfactory because of the different styles of type combined in them. The bold-face gothic is particularly objectionable. Rule borders, furthermore, are sometimes too heavy; aside from their unpleasant strength of tone, which also handicaps the type, the joints at the corners and where rules are pieced together are quite displeasing. Pyramiding the advertisements would be a great help; placing them in the upper left-hand corner as is done in several instances, is decidedly bad.

The *Rutherford County News*, Rutherford, North Carolina.—The first page of your February 2 issue is displeasing at the top because, following the two-column head in the upper left-hand corner, there are single-column bold-face heads at the top of all other columns. Although two have three hand-set lines in the first deck and the other two have only two there is not sufficient variety between them to permit run-

THROUGH NEW EYES WITH NEW IDEAS

Should automobiles be reproduced in "chestnut" color? - For, the same old ideas in illustration are going around as when the wheels of the first automobile went around - It's high time for a "get away". Let us picture and dramatize your automobile through new eyes and with new ideas

250 PARK AVENUE - NEW YORK
MARTIN ULLMAN STUDIOS INC

Striking and unusual layouts, one of which at least, in modified form, of course, offers a suggestion adaptable to type composition. From the art studio of Martin Ullman, New York.



ning them alongside. If the main deck of the heads in the third and fifth columns were italic, somewhat smaller than the present type, the effect would not be so bad. The appearance would be still better if plain reading matter were run to the top in the third and fifth columns, utilizing the heads now there in the lower part of the page, so the interest would be applied to all parts. The more general distribution would result in better balance. Presswork and advertisements are exceptionally fine, the latter being set in good type faces. Watch out for crowding; lines are too closely spaced in a number of the advertisements, in some of which the display is also crowded.

The *Fairhaven Star*, Fairhaven, Massachusetts.—We were compelled to turn to the inside to learn where your paper is published. It is customary to print the address of publication between the rules under the name of the paper—along with date, volume, and number—but you repeat the name there. We have seen this on other papers, too, and wish you would tell us why it is done. Although the tabular matter on the first page of your February 17 issue is unattractive, its effect on the page

ance and draw attention from the type, the latter is much the better. You should pyramid your ads.; in any event, and by all means avoid placing any in the upper left-hand corner. It is here that the reader first looks on turning to each new page. He should be met with reading matter.

The *Starkville News*, Starkville, Mississippi.—Although we regret that the two large portraits appear in a direct vertical line, your February 10 first page is good. If one of the cuts were toward the left side, the page would be much better. Presswork is excellent and advertisements are among the best of any reviewed in this issue, particularly in display and layout. Twelve-point rule and other borders that are too strong in tone or decorative characteristics detract from the appearance of the advertisements and the paper as a whole. They draw too much attention to themselves, hence, of course, from the paper. A paper so good in other respects and so ably edited should have the ads. pyramided. On page 8, the least satisfactory as to makeup, there is an advertisement in the upper left-hand corner. That is very bad. Your editorial page, on which there is not a display advertisement, is especially fine.

The *Times-Record*, Spencer, West Virginia.—In increasing your advertising lineage during January and February over that of the same months of 1927 by 25 per cent, you have done remarkably well. One reason is not difficult to see; a glance at the fine array of display advertising in the February 16 issue tells at least part of the story. The ads. give the impression that the merchants are advertising to get business and the advertisements are of a type that gets results. Too much advertising in "country" newspapers is card advertising; we believe that if more publishers would help their dealers with copy so the advertising would be more resultful more advertising would be done. Although we would prefer to see top heads with three or four decks instead of just two, the first page is handsome. The second deck is now too small. The character and handling of the content is even better than the appearance of the page and indicates that you are doing an outstanding job of publishing. While some slur is evident and the ink is not as even as we would like, the presswork is satisfactory, at least when compared with that of the average of all papers we receive.

The *Weldona Tribune*, Weldona, Colorado.—You deserve a lot of credit for getting out such a fine "newsy" paper in a community of only three hundred. The first page is a beauty to which effect the excellent printing contributes. A sub-deck under the hand-set lines of the top heads would improve them and also the page, which would then appear even more interesting. Advertisements are much better than we would expect and as most of them, except the sale bills reprinted in the edition, are displayed in one style of type, the paper has a clean-cut look that must be appreciated by all readers.

1928 *Heppner Gazette Times* 1928
HEPPNER, OREGON

45th Anniversary (Special Booster Edition)

Welcome To Morrow County Oregon

Where Wheat is King
Big Cities Grow
Where the Farmer
Succeeds

The Land
Plenty

Water, Soil and Sunshine

Farming, Livestock, Dairying,
Truck Gardening, Poultry, Fruits, Hogs,
Ideal Home Cities, Best of Educational
Advantages, Fine Homes, Churches, Schools,
Excellent Transportation Facilities

Not a thing of beauty and a joy forever, to be sure, but with name line and inner border in red the original of this special first page from the *Heppner (Ore.) Gazette Times* is more attractive and does create the impression desired.

What of Our Apprentice System?

By THOMAS C. RYTHER



THE printshop apprentice system as it was "in the good old days" is no more. Any old-time printer will tell you so. Any one who has been connected with the printing industry ten years or more will tell you so. Step into most any printing office or publishing plant and you will find a dearth of apprentices. There are a few, of course, but they are mostly conspicuous by their absence. The "old timer," if you question him pointedly on the subject, is likely to sound a lamenting note. There is seldom found today a boy who starts hanging around the print shop on Saturdays and during vacations, waiting for an opportunity to deliver a job, wash a form, or even a job press, just because of his inborn inclination to be a printer. The "old timer" will tell you that this used to happen in the "good old days." And in truth, if it ever happened it must have been in some previous decade. Certainly not recently.

The "old timer" remembers the long months, amounting to years, that the apprentice, after he was finally given a steady job, spent in sweeping floors, dusting type cases, washing presses, and chasing errands. The apprentice imagined that these were prerequisites to his trade. He did them with a vim and a vigor that we all like to remember. The present-day apprentice, when one is found, isn't so much obsessed with the mania to run errands and sweep floors. The "old timer" hastens to explain that boys of today "aren't what they used to be in the good old days," anyway.

It is true. Boys aren't what they used to be. The printshop isn't what it used to be, either. Neither is the "old timer" himself what he used to be. He used to work ten to twelve hours a day, six days a week, and when Saturday night came contentedly pocketed his ten dollars and plodded home. Today he works forty-four or forty-eight hours a week, collects any amount from forty-five dollars a week on up Saturday at noon, hops in his flivver and drives home. It would break his heart if he had to work Saturday afternoon.

He will tell you immediately that under no circumstances would he go back to the system of a couple of decades ago and work sixty hours a week, even if he received considerably more than present-day wages. And if he will reflect on the equipment the shop had in those days, the material with which he worked and the conditions under which he worked, it is doubtful if he would be willing to return to the "good old days," even if he worked forty-four hours, received twice the present scale, and had a dirty-faced apprentice boy stationed at each elbow to answer his every beck and call.

The "old timer," then, isn't what he used to be; neither is the printshop in which he works what it used to be. How then can the apprentice boy be expected to be what he once was? Is it any reflection on the youth of today that a wide-awake youngster isn't satisfied to wash presses and sweep floors for four years and be kidded into believing that he is learning a trade?

The rock-bottom fact in the situation is that the printing and publishing industry in the last twenty years has made rapid strides forward. New methods have been introduced, new machinery put into use, old machinery modernized, new business methods put into operation. No single phase of the industry has been at a standstill. This is as it should be.

In keeping with the rapid strides forward, the old apprentice system as it was known twenty years ago is in the next

to final if not final stage of decay. True, it is still in operation and will remain as a shell of its former self for several years to come. But apprentices no longer run errands and wash presses for four years to learn the trade.

But above all, this does not mean that in the future workmen are to be more hastily trained and less skilled. There was a period during the recent World War when printers were at a premium and little attention was paid to the five-year apprentice term requirement. But that period is past. In the future printers must be better trained with a wider background of knowledge at their disposal, for printing is coming to be a highly competitive industry.

In casting about for the immediate cause for the breakdown of the old apprentice system we happily stumble onto a solution of the problem—something to help brace the old system and perhaps eventually to replace it almost entirely.

Increased school attendance among boys of the present day makes available fewer boys to spend long days, weeks, and months in a commercial plant, learning the printing trade. Boys sharp and ambitious enough to make good printers are found in the schoolroom. There they should remain at least until they have completed high school, unless prevented by financial reasons from doing so. They will be better printers as the result.

But today courses in printing are being offered in the larger high schools of the country, and herein lies the source for great possibilities. Some schools offer only a few courses, which in themselves mean very little except to mark the beginning of a new trend. However, many schools have a complete course of instruction in printing, with a printing plant in the school building sufficiently equipped to teach the practical side of the course.

Printing departments in high schools are yet in the experimental stage and are the subject of a great many discussions in printing circles, especially among printers' unions, which have bumped into the problem of just how much credit to allow a "school-room-trained" printer toward a union card.

Printers generally aren't at first much in sympathy with the aspirations of the high-school printing department. One middle-aged printer a short time ago expressed his sentiments something as follows: "High-school-trained printers are the bunk. I started out to be a printer by pushing a brush, washing presses, and dusting cases. That's the only way it can be learned; start at the bottom and get the practical side of it all the way up."

But this is an age of new and better methods in all industries, especially the printing industry, and nothing short of a closed-mind policy could possibly lead us to think that the way a thing was done a decade ago is the only way it can be done today. Naturally a high-school printing department with a job press and a "shirt tail full of type" (as the printer above referred to it) isn't going to turn out a finished printer. But under a competent printer-instructor who has his whole time to devote to explaining details, a bright youngster can learn a good many of the fundamentals of the printing game—at least as many as he would learn in two years of pushing a brush and washing job presses, with only an occasional try at the case.

In reality under the old apprentice system, especially in recent years, the would-be printer hasn't learned as much as he might have. Most of his knowledge has been obtained after completing his trade and striking out for himself. In the

hurry and flurry of the day's work no one had time to show him a great deal as an apprentice. From observation he learned the one way things were done in his own shop, with the particular kind of work that his shop happened to be handling. The International Typographical Union long since realized that apprentices in their training were missing many important technical details because of a lack of individual, personal supervision, and instituted its course in printing, which is now prerequisite to receiving a union card.

Printing instruction in high schools is now at the stage where constructive criticism by members of the craft can do much good. The schools which are offering only a course or two in printing can not of course hope to do more than attract the attention of boys who may become sufficiently interested to want to take up the trade. But there are possibilities for the schools which have a separate printing department, with plant equipment, a clearly outlined program, and a definite goal in mind. They deserve consideration and coöperation.

These schools have a standard course of study to follow, such as that put out by the United Typothetae of America, covering a period of five years. The first two years the courses are elementary, covering such simple matters as punctuation, proper indentation of different kinds of printed matter, the type case, implements and working tools of a printer, and scores of such details.

If after the first two years the student shows the proper aptitude and interest, and desires to go on with the trade, he is given more intensive and practical training. He spends a great deal of time in the school's plant and is given close personal supervision by the instructor. During his vacations it is hoped and expected that he will be able to find employment in a commercial printing office and thus broaden his experience.

After completing his four years in high school and in the school's printing department the student is ready to secure a full-time job if he can. In fact, securing a full-time job is essential if he is to receive full credit in his printing course (if the United Typothetae course is being followed), for the printing department of the school is not yet through with him, even if he has received his high-school diploma. He must work his eight hours a day in a commercial shop to gain further practical knowledge of the trade and in addition must return to night school two or three nights a week for a year to complete his technical training. The printing department of the school is then ready, and not before, to recommend him as a journeyman printer.

The student who has thus persevered for five years is worthy of aid and consideration by the "old-time" printer or any other person connected with the industry. And the work the high-school printing department is doing should be judged with this student as a standard, not by the student who took only the elementary courses and dropped out without even completing his four years of high school. The last type of student is frequently found looking for a job to earn a few spare dollars, posing as a high-school-trained printer. Naturally if given a chance he will pull a good sized "boner" and bring down the wrath of the foreman on his head and at the same time lower the value of school training for printers in the realms of printerdom.

As the merchant guild and the trade guild disappeared from England in the thirteenth and fourteenth centuries, in a like manner it seems possible the apprentice system for printshops will disappear from the United States within a century. Something of course must replace the apprentice system. As a great geometrician is reported to have once said, "There is no royal road to geometry," so might we say, "There is no royal road to being a printer," and add, "No royal road to prosperity and success after becoming one."

It is possible, therefore, that the five-year high-school course of instruction in printing, offering no short-cuts or get-there-quick routes, may successfully replace the apprentice system as the "old-time" printer knew it. Craftsmen may well afford to acquaint themselves with the situation as it is and lend aid and coöperation where it seems deserved.

Oh, the Cheerful Liar!

The afternoon sun had baked the turf at the foot of the Colorado mountain, but the evening was a glorious one of cooling shade and refreshing breezes. Three of the old inmates of the printers' home at Colorado Springs—all veterans in the art of producing long strings of composition in the days that wuz—had gathered on the beautiful lawn in front of the home for gossip and recreation. The conversation was always brisk when the three met, because they all had lots of experiences to draw from and a fund of anecdotes to delve into. Tonight the conversation centered on "swift" typesetting. Lately, printing-trade gossip had been enlivened with stories of remarkable strings produced on typesetting machines. Contests here and there had produced one record after another, almost beyond the conception of any man.



The swift and his string.

"Yes, it's remarkable," said Sam Mills, "how some of these boys can produce type on these machines. One would almost think there was no limit to their production."

"Right you are," chimed Ed Bolt, the oldest of the veterans. "Yet they have to go some to beat the 'swifts' we had in the old *Herald* chapel when we set the paper by hand. Then —"

"Oh, that's nothing," asserted Jim Fish, known among friends as "the cheerful liar." "I knew a typesetter when I was a boy who set type so fast by hand that the friction of his movements fused the type in his 'stick,' making it solid like stereotype plates. The only way to prevent this was to have his case submerged under water, but even so, the rapidity of his motions kept the water at the boiling point. The steam thus generated was carried to the boiler in the press-room and it furnished sufficient power to run a large cylinder press. In one day he set so much type that it took all hands, from the editor to the printer's devil, two weeks to read the proof—and it wasn't the compositor's best day for setting type either."

But when he finished his story he found himself alone.

The Cargoes of the World

*Some men are like ships that seek the calm
Of the quiet, sheltered cove,
Content to stay where the shallows play,
With never the will to rove;
And some are like ships that seek the sea
Where the wind and tide run high,
Where it's fight for days, and the loser pays,
And nobody questions why;
So some lay to, where the winds are few,
With their sails all neatly furled,
And some fight home through the storm-swept foam,
With the cargoes of the world!*

EDITORIAL

The Increasing Importance of Quality

ARE buyers of printing becoming more sensitive or less sensitive to the importance of good printing and typography in marketing? Are they inclined to credit our work as having a big part in the result or to look upon it as less of a factor than heretofore?

If the latter is the case, printers who do not see any difference between type faces and who use old presses as long as they will turn over, regardless of the fact they no longer register, will continue to get by. If quality in printing is to be considered of less importance rather than more, printers who stop with makeready just as soon as the impression will "pass" and who ridicule the value of good spacing might, in the general market, have an advantage in price selling.

What, then, is the attitude of the buyers and its trend? On the part of those whose business amounts to most and who pay surely and promptly, the attitude is increasingly favorable to quality printers and causing more and more grief to those who depend on price alone to sell. The increasing part advertising plays in selling has developed an interest in typography and printing on the part of leading buyers that ought to shame the printer who doesn't care, and to whom we say, "Wake up."

Such an assertion demands proof. Well, here it is. We addressed the members of the St. Louis Advertising Club, March 2. We talked on the value of good printing in advertising. On our left at the speakers' table sat the president of the club, one of the heads of a business of national scope that advertises in leading magazines. Over the coffee cup, this man, talking to the gentleman on his left, manifestly without the intention of our hearing him, said: "Type is the most important factor in advertising." Although we have long been sure that what he said was true, we were shocked; advertising men have been so persistent, you know, in broadcasting statements to the effect that copy is the priceless ingredient. So, we asked: "Do you really mean it?" "Assuredly," he replied; "the best copy in the world is absolutely worthless if it is improperly set up and poorly printed."

There is no question about it. The buyers of printing, at least those who count most, are becoming more and more sensitive to the value of good printing. And these will surely influence the others to whom printing is not such a big factor.

The obvious conclusion to be drawn from this is that printers must look more and more to quality, at least and particularly if they expect to make money.

Less obvious, but worth serious consideration, nevertheless, is the idea the experience set up in our mind. Why shouldn't more printers "interfere" with the "broad-

casting" of these advertising men by knowing good type and having it, by knowing good paper and supplying it, by knowing good printing and doing it — and finally telling the world that their product, in consequence, is worth more than the garden variety?

Most printing is bought on price because most printers don't know any other way to sell it.

We Appreciate; We Promise

WE treasure the hundreds of messages, postal and telegraphic, received upon the announcement of our appointment as editor of THE INLAND PRINTER.

Bert Logan, of Topeka, for whom we ran the Quenemo (Kan.) *News* when a boy in high school, honored us quite the most, conveying his congratulations in a telegram so long his name had to be filled in on the last line of the message. Bert, who, by the way, is now a candidate for lieutenant governor, expressed the sentiments of all the others. It was: "We're expecting great things of you."

It has been very pleasant to listen in on this broadcast, but it is not without its serious side. We do not take up the work light-heartedly.

In the first place we have never been without THE INLAND PRINTER since Bert Logan started the Quenemo *News*, mainly to give the townfolk the other side of the political picture. That, of course, is just incidental — local color, so to speak. The point is, why was THE INLAND PRINTER the only printing journal that came into that little town? The answer is "Leadership." Only the leaders, the best known, reach such places as Quenemo.

THE INLAND PRINTER was then and has been ever since all its slogan implies — "the leading business and technical journal of the world in the printing and allied industries."

It is manifest, therefore, that our predecessors have done a good job. We studied the grand old book when A. H. McQuilkin, who put it on the map, was editor and came to the staff near the end of his administration. We became associate editor when Harry Hillman succeeded him. These men and Martin Heir, who, as associate editor, has carried most of the responsibility for the past two years — and a *man* all the way through — have left a mark for us to shoot at.

We recognize that the editorial plan instituted by McQuilkin is in general a good one. Circulation and volume of advertising attest to that. The new publishers, however, feel there is room for improvement; in fact, are committed to a policy of improvement. On our part we feel that at no time in the history of THE INLAND PRINTER has its editor been in the position to so confidently promise that improvement. That's our good luck, and yours.

The Beginnings and Development of Children's Books

By MARTIN HEIR

WHEREVER books for children are known or read, the name of McLoughlin Brothers, Springfield, Massachusetts, is also known. Last February the concern which furnished us so much joy and delight when we grew to manhood celebrated its centennial existence in the printing and publishing field. As the firm is remarkable for many innovations in the publication of children's books, a short outline of its history may not be amiss.

The founder of the firm, John McLoughlin, came to America from Scotland soon after the war of 1812, when thousands of Britons were fired with the ambition to come to the land of England's erstwhile enemy. Here was an unprecedented chance to grow up with a new country, which had demonstrated its ability to stand by itself. The sturdy young Scotchman had in the old country been apprenticed to a coachmaker, but on arriving in the new country found little chance to work at his trade and, like so many other newcomers, had to take what work was found to keep body and soul together; thus his first employment in "the land of opportunities" was with the Sterling Iron Company on Rivington street, New York city, probably as roustabout or common laborer. But this employment led to an acquaintance with Robert Hoe who, as the proprietor of a small carpenter shop, was building wooden printing presses and in his spare time experimented with an iron framework for these presses. Thus the young Scot became interested in printing and printing presses and in a short time established a printing business of his own on Tryon Row which now forms one face of the New York Municipal Building. His equipment consisted of a second-hand wooden press, a limited assortment of type, and such other accessories as at that time constituted the equipment of a printing plant—not much of a plant, to be sure; still it was the beginning of the immense business of McLoughlin Brothers.

Whatever these beginnings were, or what the product of the shop consisted of, is a matter of guesswork; yet it may be surmised that the publishing of books of some kind was constantly in the young printer's mind. The fraternal life of the city was then as now a prominent part of its social activities; young McLoughlin was keenly interested in various fraternal orders and as such became a popular speaker at lodge gatherings. He also composed orations for his customers to be delivered at banquets and on other occasions. This led to the printing of stories or essays in leaflet form; when a sufficient number of these leaflets had been printed, McLoughlin reprinted them, bound them together, and enclosed them in a colored paper cover. In those days news-stands were unknown, as newspapers were sold only by subscription. McLoughlin found the market for his publications through Sunday schools and in the limited number of book stores which catered to the literary taste of the New Yorker of that period.

The business prospered immensely up to the great fire of 1835 and the financial panics of 1836 and 1837; then it became necessary to combine with a competitor, John Elton, under the name of John Elton & Co. In the early fifties, after the retirement of the founder and John Elton, the business became a McLoughlin affair under the name of McLoughlin Brothers.

From then on success was a certainty. John McLoughlin, Junior, had inherited his sire's love for books and had developed an ingenuity in making them. He was the first printer in America to print from stereo plates, these being made in his own plant. He was also the first, and for many years the only American publisher to issue books with illustrations in color. This was originally accomplished by printing the illustrations from wood engravings, in black ink, and introducing the color with a paint brush, using a stencil printed from the same engraving with a section cut out through which the color was applied. By making several stencils, each with a different sectional cutout, pictures in many colors were produced.

The firm was energetic and enterprising in improving the quality of its output. Up to the early sixties the coloring of the books was done by the stencil method. The inauguration at that time of printing in colors from engraved wood blocks was thought to be quite an achievement, as little if any of such work had then been done in the United States.

McLoughlin Brothers were the first among publishers to use zinc etchings in their books. They reaped considerable advantage from their early appreciation of the worth of this method and contributed largely to bringing it to perfection by experimentation in their factory—thereby rendering a service of revolutionizing importance to the whole printing industry.

Soon after the introduction of the process just mentioned, the firm brought out several toy books with illustrations by Thomas Nast, an artist who had achieved great celebrity by his political cartoons in *Harper's Weekly*. Nast's productions would not be rated as very artistic nowadays, but he was then famous and popular, commanded what was thought to be an enormous salary from *Harper's*, and his work for McLoughlin Brothers must have been very costly. One of the books he illustrated, entitled "Yankee Doodle," sold well into the twentieth century.

Among the names of the great which have graced McLoughlin title pages are those of G. A. Davis, the Jessie Wilcox Smith of her time—whose pictures of children were models of beauty and realism, and who, as a miniature painter, commanded the then fabulous sum of three thousand dollars for her services; Helena Maguire, a famous English painter of animals; Josephine Pollard, noted for her pictures of child life; De Thulstrup, military subjects; Palmer Cox, whose *Brownie Year Book* was a sensation in children's books; Howard Pyle, doing continental

soldiers for Child's Revolutionary War History; Gordon Grant, whose "Story of the Ship" has never been equaled in its presentation of the merchant marine; Frederick Richardson, animal painter of international renown—and, on recent publications, Dorothy Hope Smith, Laura Janet Scott, Rhoda Chase, Harrison Cady, Charlotte Becker, Hildegard Luppran, Katherine Sturgis Knight, Clara M. Burd, and many others.

Proof O. K. by Airplane

J. C. Hauser of the Regensteiner Corporation, Chicago, successfully obtained an O. K. on an advertising campaign from a Cleveland client under unusual circumstances. Thursday, February 23, the last piece of copy on a large contract reached the offices of the Regensteiner Corporation from Cleveland. Realizing that valuable time would be saved if it were possible to receive an O. K. the same day after copy was in readiness to submit, Mr. Hauser conceived the idea of making an emergency



Mr. Hauser Ready for the Trip

trip to Cleveland. By speedy work all copy received Thursday morning was put in proper shape to submit by 1:45 P. M., and Mr. Hauser was rushed to the flying field at the National Air Transport, where arrangements had already been made for a trip as an emergency passenger in a regular air mail plane.

En route, weather conditions became exceedingly unfavorable. First a terrific rain storm was encountered and then a heavy fog settled. It was impossible for the pilot to get away from this fog and further air travel became too hazardous to continue.

After a flight of approximately two hundred miles, a forced landing was necessary at an emergency landing field near Bryan, Ohio. Informed by the pilot that further air travel was impossible, Mr. Hauser learned that a passenger train, Cleveland bound, was due in Bryan in about twenty minutes. One of the men at the field assisted Hauser to make train connections. Thus he reached Cleveland in ample time to get the necessary O. K.

B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request.

A Course in Bookbinding

By E. W. Palmer

TRADE education in printing and the allied trades is gaining larger and larger foothold every day, because men with enthusiasm, experience, and broad vision are giving freely of their time and money to help it onward. Thus the old order of things is on the wane while the new is ascending. However, bookbinding seems to have lagged behind as an industry adapted to modern methods of trade education. The survey of the educational-vocational committee of the Employing Bookbinders of America disclosed less than two dozen classes in bookbinding. These were really pioneer attempts at teaching the subject, without any well defined courses or text books as a foundation. Now, however, this deficiency is at an end. E. W. Palmer, past president of the Employing Bookbinders of America, has prepared a course in bookbinding for vocational training that is both thorough and extensive, of which the present volume is part one or the elementary section, with two other sections to follow. The first part is divided into four main sections: School Room Layout and Equipment; Tools, Accessories, and Supplies; Materials; School Organization and Control. The book is richly illustrated, showing machines and tools required and work as it progresses through the plant.

452 pages, 7 $\frac{3}{8}$ by 5 $\frac{1}{2}$ inches, in cloth cover. Published by the Employing Bookbinders of America, Incorporated, New York city. \$4 postpaid.

Composite Style Book for Journalists

Prepared by Clarence E. Cason

Seldom, if ever, has there come to our desk a booklet of such valuable contents within such a narrow space. On sixteen pages of text matter it practically trains a newspaper writer proficiently in style, diction, usage, and good newspaper editing in general. It is a handbook, to be sure, and as such it represents an effort to select those points of style and usage upon which most of the best newspapers

are agreed and to bring them together in convenient form for the use of students of journalism or experienced newspaper workers.

The book was prepared by Clarence E. Cason, assistant professor of journalism in the University of Minnesota. Published by *The Scholastic Editor*, University of Minnesota, Minneapolis.

Bokstavsformer i Typtrycket

By Hugo Lagerstrom

TRANSLATED into English, the title of this book is "Letter Forms in Type Composition." Really the book is a study in the details of type faces and their construction and contains as well an interesting historical review of the development of the forms of type faces down the ages from the time of Felice Feliciano to Frederic W. Goudy, Morris Benton, etc. Although the book is clear on this point and comprehensive enough for all purposes, the author modestly waives all credit for any such purpose. In his Foreword he says:

With this work it is not the intention to try to demonstrate the different letter forms as developed from the hieroglyphs into the various alphabets, nor to make a historical review of the development of the different type forms. What is intended is to show the letters in their correct proportions and forms, as derived from the shifting styles of the past. Even this point of view will not be carried out in detail, although the material at hand is rich and comprehensive, because the book is intended purely as a practical help for those who in their daily work have to do with types and type forms, and as such it is hoped that it will be a means toward a better taste in the type used in our composition.

The book contains a number of illustrations showing the different methods of constructing letter forms, beginning with Albrecht Dürer's, Tory's, and Moxon's romans; Dürer's, Jan Pas's, Tory's, and Moxon's gothics (fraktur), ending with the monstrosities of the nineteenth century. It is a valuable book for any one who can read Swedish. 160 pages in paper cover. The Brothers Lagerstrom, Stockholm. \$1.

The Uses of Color

By R. A. Wilson

THIS is really a specimen book of Coates Brothers & Co., Limited, ink manufacturers, London, but through the clever arrangement of the author and the publishers it may be used as a color guide in all kinds of printing, and as such it is of immense value to the color printer. It illustrates both the theory and the practice of color combinations in advertising display or art work. Printing inks, by their rich hues and transparency, offer splendid scope for creative expression and experiment; but they must be used right, must be blended and combined according to approved rules, or else they will clash in disharmony. The various themes in this book are intended to show the correct uses of color combinations and the harmonious effects thus obtained.

The book may be obtained at the price of \$5 from Coates Brothers & Co., Limited, St. Bride's House, Salisbury square, Fleet street, London, E. C. 4. It may also be ordered through the book department of THE INLAND PRINTER.

How to Understand Accounting

By Howard C. Greer, C.P.A.

The author of this book is professor of accounting at Ohio State University and as such is particularly well fitted to write a book of this kind. He has the knack of clear summarization. He throws, in a few sentences, a flood of light on topic after topic that may have given trouble. As correct cost accounting more and more is becoming an important part of the printer's business—we almost said *every* printer's business, but we checked ourselves before we committed this flagrant falsehood—this is a book we feel free to recommend because in it you'll find the practical, readable treatment you want of fundamental principles, simple record-keeping, classification and valuation, auditing, internal check, and budgetary control.

It is a book of 250 pages in cloth binding and sells at \$3. The Ronald Press Company, New York city.

Offset Printing, Third Edition

By Charles Harrop

IT was in November, 1909, that the first edition of this genuinely worthwhile book about the youngster among the printing processes saw the light of day. The second edition was brought out in March, 1912, and now comes the third edition, showing beyond a doubt that the printing fraternity is ready and eager for authentic information about offset printing. In the preface to the third edition the author says:

The great strides made since 1912 in offset printing machinery and other appliances relative to printing from metal plates made it necessary to record the improvements made in the last fourteen years. There has been a steady demand for this book for the last eight years, but the peculiar effects of the Great War have delayed its publication; now that letterpress printers are installing offset plants it is deemed advisable to essay a third edition. The revision of the whole work has been supervised by practical men and in almost every case machine and other manufacturers and inventors of special processes have had the matter submitted to them before it was published.

The advances made in photography and its appliances call for much more exhaustive treatment. The chapter on this subject will be found to cover all the ground necessary for the ordinary printing works and includes particulars of the use of paper negatives.

Further, the discoveries made in the methods of planographic printing from dry surfaces are fully explained.

The book contains 352 pages in cloth cover and sells at \$3.65 net. The publishers are Raithby, Lawrence & Co., Leicester, England, which is an added guarantee that the work is first class.

Pitfalls in English

By Sophie C. Hadida

That good or better English is becoming a live issue, especially among writers and publishers of text books if not among readers and the users of such books, is evidenced by the number of books on style, spelling, punctuation, and use of the language coming on the market. The latest among them—at least to our knowledge—is “Pitfalls in English,” by Sophie C. Hadida; it is called “a guide to that good, clear English which enables one to chat with ease in any circle, to mingle with any group, at the office, at lunch, at social functions, at business conferences.” It brings to you the ability to write and say what you mean in the fewest words correctly expressed.

In its 381 pages there is an abundant number of examples of incorrect English so clearly presented that each example will remain indelibly stamped upon the memory of the reader.

The book is published by G. P. Putnam's Sons, New York city, and sells at \$1.90, which it is well worth.

Text, Type, and Style

By George B. Ives

This is a practical guide to the best usage in matters of punctuation, spelling, syllabification, and other technical points in the making of magazines and books, as used in the office of the *Atlantic Monthly*, Boston. It is not intended as a general “handbook,” or “manual of style,” but is simply an effort to set forth,

Other Books Received

What Is Happening to Business. Report of a survey of industry, including causes to which increase or decrease in net profits is attributed; also excerpts from interviews with representative business executives on the subject of the report. 48 pages and cover. The Sherman Corporation, 292 Madison avenue, New York city.

Der Werdegang Einer Landkarte. Twelve proofs showing the progressive production of maps by the offset process, the finished maps being produced in six colors. Rudolph Becker, Leipzig.

Buch und Schrift. Yearbook of the German associations for book and type making in Leipzig, prepared by Dr. L. Volkman. Contains a lot of valuable information for those interested in German bookwork. Published by Deutschen Vereins für Buchwesen und Schrifttum, Leipzig.

Smulski's Dictionary. An English-Polish and Polish-English pocket dictionary, compiled by T. M. Wilde. 430 pages in limp cloth binding. Polish-American Publishing Company, Chicago.

Price List for Electrotipers, containing a keyed chart for readily finding prices for all classifications of work, including trade customs. Royal Electrotype Company, Philadelphia.

Die Lithographischen Verfahren und der Offset-druck. By Otto Kruger. 280 pages, 6 by 9; with 130 text illustrations and twenty four-color plates; cloth covers. F. A. Brockhaus, Leipzig, Germany.

in clear and concise language, a reasonable method of determining many problems that have been brought to the author's attention in his work on the copy and proofs of the *Atlantic* during nearly seventeen years. As the *Atlantic* is considered the peer of American magazines—in style as well as in makeup—this book is to be recommended to all who are in any way concerned with the production of good English. 308 pages, 5 by 7¼; cloth with title and backbone gold stamped. The *Atlantic Monthly* Press, Boston. \$2. May be ordered through the book department of THE INLAND PRINTER.

Seeing Italy

By E. M. Newman

The author is the famous travel lecturer who for a period of years has delivered his travels in practically all the principal cities of the United States. That he is an experienced traveler goes without saying. His literary style, as evidenced by this book, is really a delight, for he never permits his descriptions to lag in interest. The book contains three hundred halftone illustrations which cover a wide range of subjects, embracing some particularly fine pieces of sculpture and other art objects, architecture, nature scenes, famous ruins, etc. The physical appearance of the book is particularly to be commended; it is set in the beautiful twelve-point linotype Garamond, printed on a dull-finish coated stock, and bound in a cloth cover with gold stamping.

412 pages, 6 by 9 inches. Funk & Wagnalls Company, New York city. \$5 net. May be ordered through the book department of THE INLAND PRINTER.

New Printing Equipment Catalog

The Coöperative Printing Equipment Catalog is the name of a book just off the press in its first edition. The catalog is an exhibition in book form with descriptive data of printing, lithographing, and bindery equipment, classified and cross-indexed; in other words, a reference book of printing equipment of all kinds and for all purposes. As such it will prove of immense value to those who deal in such information from day to day. We admire the courage of the publishers in publishing such a catalog and only hope that their enterprise will give them sufficient returns for the time and money invested. The catalog is published by the Industrial Catalogue Publishers, Incorporated, Wilkes-Barre, Pennsylvania. It may be had for \$3.

Corporation Procedure

Revised by Hugh R. Conyngton

The authors of this book are Thomas Conyngton of the New York bar and R. J. Bennett, a certified public accountant. For twenty-five years it has been the standard authority on corporate operation. On 1,479 pages of ten-point old style composition there is arranged for quick consultation, crisp, precise, and reliable procedure, every contingency normally encountered in corporate affairs; it is thus highly recommended to cost accountants and others who have to furnish information in corporation matters.

The book is nicely printed and bound in cloth. It sells at \$10 net. The Ronald Press Company, New York city, is the publisher. May be ordered through the book department of THE INLAND PRINTER.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

The Fourth U. T. A. District Convention

This district is composed of the typothetae organizations in Baltimore and Washington and the printers' organizations in a number of southeastern states as far south as North Carolina. Its conventions have always been rich in education and enjoyment. With George K. Horn, Bill Eynon, Bill Schneidreith, Oscar Wright, Charley Crane, Frank Howard, John Hill, and Ben Durr in attendance it would be folly to expect anything else. The recent convention in Raleigh, North Carolina, was no exception to the rule. All the old warriors were there, supplemented by President Lewis, Past-President Eilert, Vice-President Smith, Treasurer Keller, Secretary Miller, and James Rudisill, the chairman of the U. T. A. production engineering committee. The presidents of the local typothetae in the district reported progress. Friday afternoon, February 24, was devoted to discussion of marketing problems and Saturday morning to printing management. Oscar T. Wright of Washington was elected president of the district for the coming year.

Estimators Receive Diplomas

At the March meeting of the Master Printers Federation of Chicago, fifty-three young men and three young women, all students from the Chicago School of Applied Estimating for Printers, received their diplomas as full-fledged estimators. Estimating printing is at best a dry and tiresome subject to study, and it takes both grit and courage to tackle a course of twenty lessons to become acquainted with it; but an affair like the one put over at this graduation exercise surely does a lot to make the attempt worth while. It was not an innovation, to be sure; still it was something out of the ordinary—a finishing touch, so to speak, to the preparation in the school. Everything was beautifully arranged—doctors in caps and gowns, baccalaureate sermon, engraved and engrossed diplomas, etc. Of course, the "doctors" were such only for the occasion, but anyway it gave the impression of the real thing. Dr. Thomas S. Quin, that matchless juggler of unusual words and phrases, delivered the baccalaureate sermon and conferred the degree of doctor of color printing on Theodore Regensteiner, the president of the organization, and doctor of estimating on Edward Gallaway, the dean of the estimating school. Dr. Regensteiner presented the diplomas. The addresses made for the occasion were mas-

terly in every sense of the word; they fairly bristled with wit and sarcasm. Such a trio as Tom Quin, Theodore Regensteiner, and Edward Gallaway surpass anything in wit and humor that Flo Ziegfeld or Earl Carroll so far has produced. The valedictorians from the three classes of the estimating school, Mrs. Florence S. Chapman, Elmer H. Balkema, and George Beddow, scored many points and were given generous applause. The officers of the U. T. A., President Lewis, Vice-President Smith, and Treasurer Keller, appeared unexpectedly and were appropriately introduced by President Regensteiner.

A Surprise for Bill Sharples

The Philadelphians, that is, those connected with the graphic arts trades, celebrated their graphic arts' night in jolly old fashion February 14. The event is the biggest annual thing in the country, according to one of the instigators. There were nearly twelve hundred people present, and they all registered satisfaction with the event and its arrangement; in other words, they were well pleased that they were there. Bill Sharples, the president of the local typothetae, was especially singled out for merriment. A valentine, 6 by 4 feet, with a deep blue border, a red heart, and a yellow background was hauled to the stage and dis-

valentine was the work of the Photo-Chromotype Company of Philadelphia. We suspect that the idea was fathered and nursed by the incomparable Bill Innes. Naturally the valentine made a great hit.

Hearings on Copyright Bill

The House Committee on Copyright held a session of hearings on a proposed form of copyright bill on March 3. The proposed bill continues all of the features of the Act of 1909 except that it provides for divisibility of copyright. An author can give direct title through copyright for a magazine serial, a book, a scenario, a drama and the like, whereas under the old law when he sold the serial right to a magazine the magazine secured all rights, unless certain rights were specifically reserved by the author, who could then give only a license to other buyers. The bill establishes the author's rights in all features and makes it possible to give direct title without involving a third party not interested.

Craftsmen Honor Past Presidents

It was past-presidents' night at the meeting of the Chicago Club of Printing House Craftsmen, Tuesday, March 20. The organization is seventeen years old; in that time it has had thirteen presidents, nine of whom were present at the meeting. After the usual introduction each one made a short address. A number of valuable suggestions for the running of the club resulted. Ronald A. Drake, chemist at the W. F. Hall printing plant, was the speaker of the evening. His theme was "Technical Control of the Printing Plant." Mr. Drake is a young man of fine appearance and pleasing delivery. He talked from the viewpoint of the university man whose technical training makes him particularly fitted for "control" work in the plant. This control work he considered of great value in the selection and analysis of materials; also in research work. The lively discussion that followed indicated that the craftsmen were somewhat skeptical about the inauguration of such control in the printing plants. The printing trade is divided into numerous small units which can not afford the expense of such a department; furthermore, as the paper is the big material item in the trade, and as this item more and more is being supplied by the customer, there would be little or no use for such control. This exchange of opinion, however, made the meeting an extremely interesting one for the large membership in attendance.



Bill Sharples and His Valentine

played before the audience. In the center of the heart was a large photo of Mr. Sharples, with the face in its natural colors. The photo was pierced with an arrow, as shown in the illustration above. The

How Paper Manufacturers Help the Printer

THE Champion Coated Paper Company, Hamilton, Ohio, has recently published a book of decorative material for printers, containing illustrations of 428 pieces of initials, borders, braces, headbands, tail pieces, etc., to be used as decorations in type composition. The larger part of this material is reproduced from original designs by Guido and Lawrence Rosa, W. P. Schoonmaker, and George F. Trenholm. Approximately fifty thousand dollars' worth of artwork is represented in the collection. As this material may be obtained at reasonable prices by any printer who may want it, the book will prove a valuable asset in his plant. It may be had free of charge from the publishers. As far as we know, there has never been a compilation of decorative material of such a great variety and such a high order of the artists' technique. Naturally only electrotypes of the different designs, borders or initials are for sale.

THE Oxford Miami Paper Company, West Carrollton, Ohio, is distributing to printers and others who are interested a portfolio of letterheads, office forms, advertisements, and twenty letters on different subjects, all printed from type on Triton bond. Most of the letterheads are printed in two colors. The portfolio is distributed free of charge.

"HOW PRINTED PIECES ARE BEING USED TO MEET DEFINITE SELLING PROBLEMS" is the theme of booklet No. 2 in the "Selling With the Help of Direct Advertising Series," issued by S. D. Warren Company, Boston. The booklet is a gem from cover to cover. It contains a lot of up-to-date advice on selling and planning sales literature. It is all sound, practical information that may be applied to any business, large or small. It will help you increase your sales of better printing if you use it to show your customers the plans and material being successfully used by other advertisers. Be sure you get a copy; you may have it for the asking.

"WESTVACO INSPIRATIONS FOR PRINTERS No. 32" is devoted to "The influence of the art of the great decorative periods on modern design in the printed literature and advertising of today." As such it contains a number of well written articles on craftsmanship in the Middle Ages, accompanied by numerous illustrations in black and colors showing the influence of the rich and daring spirit of the past in present-day illustration and design. The book is rich in ideas for the up-to-date printer.

"APPROACHING EXECUTIVES TO SELL FORM PRINTING" is the title of the first manual or first supplementary report in the Hammermill Survey of Business Practice, issued by the Hammermill Paper Company, Erie, Pennsylvania. The first report in this series was titled "Safeguarding Managerial Time." This manual shows how valuable office forms are in this "safeguarding" program and how they should be sold. This survey is the most comprehensive and complete examination of the use of office forms and business systems ever made available to business men and printers. As we stated in

the January issue of THE INLAND PRINTER, the survey is conducted by the Business Training Corporation of New York city, who prepared the U. T. A. course in the sale of printing; the expenses of conducting the survey and publishing the reports and manuals have been assumed by the Hammermill Paper Company as a joint welfare of the printing and paper industries and of buyers of commercial forms. Eight survey reports and eight sales and service manuals will be issued. The reports are sources of information for executives relating to office forms and systems; the manuals contain ideas of exclusive interest to the printer. Each report deals with a vital business problem relating to forms and the following manual shows how the report may be used to get more printing orders. No charge is made for either reports or manuals.

TO MEET the increasing demand for "Jazz" printing, the Strathmore Paper Company has recently put on the market a new paper stock called "Artlaid." The

announcement says that the new paper is "dedicated and devoted to modernism." The Artlaid sample book just issued shows many authentic examples of modern printing and design applied to commercial use. You may secure a copy of this modern book by writing the Strathmore Paper Company, Mittineague, Massachusetts.

"THE 7 SECRETS OF ATTENTION GETTING" is the title of a booklet recently issued by the Strathmore Paper Company, Mittineague, Massachusetts. This title is printed in black and red under a bunch of seven keys (in olive-green) on Sunlight Aladdin cover. Why the title, to correspond with the illustration, wasn't "The 7 Keys to Attention Getting" we can not understand, for it would have been more appropriate and surely more to the point, as these seven secrets are simplicity, paper, pictures, decoration, typography, color, and printing, all represented by a key of a certain shape on the third page of the booklet. The booklet is neat, well made up, and beautifully printed. It shows the beauty and utility of the Strathmore papers almost to perfection.

What's New This Month

By MARTIN HEIR

THE HOLLISTON MILLS, Norwood, Massachusetts, manufacturers of bookcloths, recently sent to printers and bookbinders an elaborate sample book of Span-o-Tone bookcloths in many new and original patterns. The name is a derivation from two-tone Spanish leather. It is a colorful binding material that imparts distinction and individuality to any book covered with it; it makes book wrappers unnecessary, for it is distinctly decorative in its own right—and it needs no protection, even against finger marking and careless handling.

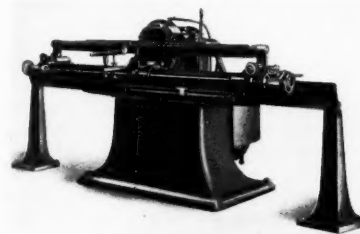
A NEW ENVELOPE has entered the national field, marketed by carefully chosen exclusive distributors in all sections of the East and Middle West. The envelope is the Silvertone clasp, manufactured by the Standard Envelope Manufacturing Company, Cleveland. Some of the features advanced for this envelope are its strength, comparable to the toughest clasp envelopes, and its cover stock beauty. The Silvertone envelope is unique in that it was first carefully tested out for two years in the makers' local territories. Only after a decided demand had been built up among national advertisers was the envelope placed with distributors.

THE TEGGO MANUFACTURING COMPANY, Chicago, announces a new preparation called "Teggo," which is said to prevent diseases of the skin on the hands of workers with chemicals. It will also prevent stains caused by inks, greases, and dirt. "Teggo" is a creamy white paste which is rubbed on the hands before starting work. It penetrates the pores of the skin, where its antiseptic, germicidal properties prevent skin diseases from originating in case of minor accidents.

THE SOUTHWORTH MACHINE COMPANY, Portland, Maine, has recently put on the market the Simplex Paper Conditioner with five air-control outlets on the floor of each

compartment. A four-compartment conditioner has a capacity of 96,000 sheets of paper of average weight in a day. The propeller-type fan forces a strong current of air from the pressroom into the compartments and then up between the sheets from bottom to top, thus conditioning the stock to pressroom temperature and humidity at all times.

SAMUEL C. ROGERS & Co., Buffalo, are marketing a new automatic grinder for paper-cutter knives. The grinding is performed by a fourteen-inch sectional grinding wheel having eight segments mounted in a strong steel chuck with means for readily



The New Knife Grinder

adjusting and replacing the segments. The spindle, which may be mounted on ball bearings, if desired, is driven direct from a five horse-power motor built into the base of the machine, driving through a leather belt. The machine is made in eight sizes.

THE C. B. Henschel Manufacturing Company, Milwaukee, announces a bronzer that may be directly connected to a Miehle Vertical, Miller high-speed, Kelly, and other presses of similar construction. It is made in four sizes: 27, 35, 51, and 67 inches wide. It is portable; that is, it may be moved and connected to any press desired.

Our Departed Brothers

DURING the last two months death took away a number of men who made quite a record in the printing industry and did much to improve the conditions of their fellow printers. Their names will be held in reverence for some time to come and no doubt also will inspire others to follow in their footsteps.

THE VENERABLE FREDERICK L. SMITH, former president of the Harrison & Smith Company, Minneapolis, died February 17, eighty-four years of age. We remember Fred Smith from the first typothetae convention we attended. This was way back in the early nineties of the last century when a handful of printers composed the convention audiences; but Fred Smith was always there and his presence was always felt because of his sound judgment and sincerity. With Colonel C. W. Johnson he founded the first exclusive commercial printing plant in Minneapolis in 1871. Colonel Johnson soon drifted into politics and became a republican leader in his city and state, for a number of years being clerk of the United States senate as well as secretary of the senate republican campaign committee. This, naturally, shunted the major part of the management of the printing office onto Fred Smith, then in his best years; he proved amply qualified to carry the added burden, and the business prospered beyond his expectations. When typothetae was organized in Chicago in 1887, Mr. Smith was there and became one of the immortals who started this great organization on its way. Three times he served as vice-president of the organization. At the Washington convention in 1922 he, with George Ellis of Boston, was honored with the election to life membership of typothetae. On numerous occasions he has also been honored by his local typothetae.

JOE MEADON, Detroit, president of the Franklin Press and for three terms president of the Direct Mail Advertising Association, was found dead in his car in the garage back of his home on the morning of Wednesday, February 29. The engine had kept running all night, it seems, generating enough carbon monoxid in the small closed garage to kill anything within. Mr. Meadon was one of the first printers to grasp the possibilities offered by direct advertising. His training as a printer had been thorough; while the "Graphic Arts Yearbook" was published by the Republican Publishing Company, Hamilton, Ohio, Mr. Meadon was one of the valued members of the staff. Later he moved to Detroit and became associated with the Franklin Printing Company, where his thorough training at once forced him to the front as one of the leading printers of the growing city. When the Direct Mail Advertising Association met in convention in Detroit in 1920 Mr. Meadon was an active member of the arrangement committee and when the election of officers took place he was unanimously elected president of the organization, being twice reelected. During this time he developed quite a proficiency as a platform speaker and was in constant de-

mand as such, especially at the club meetings of the printing house craftsmen.

EDMUND E. SINCLAIR, founder of the Sinclair & Valentine and the Sinclair & Carroll ink companies, died in New Rochelle Hospital, New York, March 1, fifty-six years old. Mr. Sinclair did much for the success of the two companies bearing his name, but it was rather for his charities and his private life that he was so well known. He once gave ten thousand dollars to endow a room at the New Rochelle Hospital; he also was one of the founders of a home for children at Pelham, New York. As a member of the American Institute of Graphic Arts he devoted much of his time to the promotion of better printing.

EMILIEN DOAUST, one of the prominent French printers of Montreal, died February 23, sixty-three years old. After his graduation from Jacques Cartier Normal School, at Montreal, he entered the printing business founded by his uncle in 1842. This he administered with notable success for many years. He was prominent in civic affairs of Montreal, a member of the Board of Harbor Commissioners, president of Ecole des Hautes Etudes Commerciales of Montreal, a director of La Banque Provinciale du Canada and of La Campagne d'Assurance Generales, Paris.

The I. A. A. Convention

Detailed plans for the twenty-fourth annual convention of the International Advertising Association, to be held in Detroit July 8 to 12, are rapidly crystallizing, it is reported by the Detroit convention board. Due in large degree to the accessibility, to the widespread publicity given the affair, and the interest being stimulated by the various "On-to-Detroit" committees throughout the United States among the clubs' memberships, it is predicted that all former attendance records will be shattered. In addition to strong delegations from almost every advertising club in the United States, Canada, the British Isles, France, Germany, and various other European countries will have excellent representation at the convention.

Verne Burnett, secretary of the advertising committee of General Motors Corporation, who is chairman of the program committee, reports that material progress has been made in arranging the speakers' roster and that his committee can promise that every speaker, not only in the general sessions but also in the departmentals, in which there will be about one hundred and fifty addresses, will be an outstanding authority in his respective field and that the addresses will surpass in value and interest those of any previous convention of the association.

House Committee Approves Griest Bill

At an executive meeting of the house committee on Post Office and Post Roads of the House of Representatives held recently, consideration was given to the Griest postal bill. The bill was agreed upon unanimously with minor changes. The committee decided

to incorporate these changes in an entirely new bill, which was later introduced. This new bill provides for the following rates: Private mailing cards, one cent each; business reply cards and envelopes, regular postage rate; second class, 1921 rates; transient second class, one cent for each two ounces; third class individual pieces, one and a half cents for each two ounces and parcel post rates for over eight ounces; third class bulk, two hundred pieces or twenty pounds of identical pieces at twelve cents a pound, minimum one cent a piece, and fourth class, present rates in fourth to eighth zones reduced one cent. The so-called "accounting section" was left out of the new bill.

Former Editors Go to Europe

Harry Hillman, for many years editor of *THE INLAND PRINTER*, leaves for England and the continent with his wife and two nieces in the early part of June. After visiting the home of his ancestors in England, Mr. Hillman will spend some time in Antwerp, at the printing exposition in Cologne, and in Paris.

Martin Heir, associate editor of *THE INLAND PRINTER*, leaves for Naples and other Italian cities on the S. S. *Roma*, April 14. Mr. Heir goes to Europe to study printing and printing production, especially the new processes of three-color printing and rotary offset printing. He will spend two weeks in Italy, a month in France, two months in Germany and the Netherlands, including a visit to the printing exposition in Cologne, two months in the Scandinavian countries, and a month or two in England, Scotland, and Ireland, returning in time for the U. T. A. convention in Quebec. He will also devote some time to the study of European printing machinery and to gathering masterpieces of the printers' art.

Summer Courses in Printing

Courses in printing will be given at the Carnegie Institute of Technology next summer for the first time since the department was organized in 1913, according to an announcement from the Pittsburgh institution. Several courses in advanced typography, platen presswork, cylinder presswork, and layout and design are included in the program of summer courses. These courses, it is pointed out, are intended primarily for teachers of printing who wish to secure a better understanding of modern typography as practiced in high-grade printing establishments. The work given to each student will be adapted to his individual needs and interests. The courses will be given for six weeks, from June 25 to August 3.

Will Exhibit in Spain

Engravings of President Coolidge and King Alfonso will be printed at Seville, Spain, by the Bureau of Engraving and Printing of the Treasury Department of the United States as one of that department's features at the Ibero-American International Exposition which will open next October 12, according to John M. Denison, secretary of the United States Commission to the exposition. The exhibit of the Bureau of Engraving and Printing will demonstrate

the processes employed in printing currency and bonds and will be somewhat similar to the one shown at the Sesquicentennial in Philadelphia. The Ibero-American Exposition embraces Spain and Portugal and those countries of the new world which were settled wholly or in part by Spanish and Portuguese pioneers. The United States holds a unique position in this exposition as it is the only nation which has been invited outside of the Spanish and Portuguese speaking countries.

McMurtrie Talks to Publishers

That good typography is a matter of just as much moment to newspapers in small communities as to national advertisers and metropolitan dailies was argued by Douglas M. McMurtrie, director of typography of the Ludlow Typograph Company, in a talk on "The Production of Better Printing" before the meeting of the Illinois Press Association in Chicago on February 23. Good advertising typography would sell more goods for the local merchant, build circulation through making the paper more inviting to readers, and make a favorable impression on advertising agencies compiling schedules for national campaigns, he said. The first move to improve the typography of a paper is to limit the number of type faces available and put in a few faces of good design, making them available in all sizes in ample quantity or preferably in matrix form, which makes the supply unlimited. The next point of importance is to have incoming copy laid out by the best compositor on the staff.



The Industry at Large

The thirty-second annual convention of the American Photoengravers Association will be held in Cleveland, October 11-13.

C. B. COTTRELL & SONS COMPANY announces the removal of the company's Chicago office to the McCormick Building, 332 South Michigan avenue.

LANGLEY & SONS, London poster printers, recently sent us proof of a newspaper page from a linoleum cut. This to our knowledge is the first time a linoleum cut has been used as an advertisement in a daily paper. Hitherto, great difficulty has been experienced in producing stereotype plates from linoleum cuts. But it now has been done successfully, it seems.

THE third district conference of the International Trade Composition Association will be held at the new Stevens Hotel, Chicago, Friday and Saturday, April 13 and 14. As practically every trade compositor in Chicago is working for the success of this gathering, only one outcome is possible: the best district conference ever held. The second district conference will be held at the Gibson Hotel, Cincinnati, a week later, and the first district conference in Philadelphia some time in June. If the trade compositors have not changed for the worse since the New York convention, we predict that all these conferences will be well attended, to the benefit of the members as well as to the association.

R. HOE & Co. announce the appointment of Paul H. Gallien as Middle West representative, with headquarters in Chicago. Mr. Gallien has heretofore been the company's New York state representative.

THE HAMMERMILL PAPER COMPANY announces the appointment of the Tayloe Paper Company, Tulsa, Oklahoma, and the Strickland Paper Company, Birmingham, Alabama, as Hammermill agents.

WILLIAM EDWIN RUDGE is experimenting with a miniature edition of the New York telephone directory, printed by the aquatone process. If successful, a powerful magnifying glass will be a necessary equipment with every telephone.

THE Hood-Falco Corporation, New York city, announces the opening of a Chicago branch at 343 South Dearborn street, with S. C. Stout as manager. The corporation deals in used and rebuilt printing machinery. Mr. Stout is a mechanical engineer.

THE American Photo-Engravers Association announces that the entire edition of 7,268 copies of its magnificent book, "Achievement," was sold out before the last book came from the bindery. The book is already selling at a premium, as high as seventy-five dollars having been offered for a single copy.

THE Austin Company, contractors and builders, Cleveland, reports unusual building activity in the Cleveland territory. More than a dozen of the hundred building projects which this firm has under way from coast to coast are located in greater Cleveland. Among these is a hundred-thousand-dollar plant for the National Library Bindery.

THE Printing Trades Secretary-Manager Association met in semi-annual meeting at the Cincinnati Club Friday and Saturday, March 16-17. The usual interesting program was carried out with vim and vigor. Friday evening the secretaries were the guests of the Cincinnati Franklin Typothetae at the "Father and Son" dinner in the chamber of commerce ballroom. The officers were re-elected. Dr. Bird, now of Cincinnati University, was appointed counsel.

IT IS NOW A YEAR since a Danish engineer, M. Ludvigsen, originated and patented a method for the use of sulphite liquor for manufacturing printers' ink. This ink, the *Chemical Trades' Journal* now states, has proved itself excellent for work on rotary presses, while its price is at least twenty per cent below that of the ordinary ink for the purpose. A Swedish company has been formed for exploiting the invention, and a great Stockholm newspaper is already using the ink regularly.

BEFORE more than one thousand school paper editors from twenty states attending the Columbia Scholastic Press Association Convention at Columbia University, New York city, March 9 and 10, Merritt W. Haynes and Dr. Arthur Dean, both representing the American Type Founders Company, spoke respectively on "Type as Applied to School Publications" and "Linoleum Block Printing." Some of the delegates visited the plant of the Mergenthaler Linotype Company in Brooklyn.

THE FIELD TRIP for students in the school of journalism at the University of Missouri next summer will include a visit to the International Press Exhibition at Cologne, Germany, and a twenty-day tour of German cities, Dean Walter Williams has announced. The trip will begin July 19 and end September 3. A field trip is made each summer by students enrolled in special correspondence courses.

AUGUSTIN F. OAKES, for twelve years vice-president and general manager of the Charles Francis Press and for thirty-four years connected with the company, has been made president and general manager. He succeeds Charles Francis, who becomes chairman of the board. John A. Wilkens becomes vice-president and treasurer and Norman R. Metcalf has been elected to the office of vice-president in charge of sales. S. Percival Lathrop is secretary.

THE PRINTERS SUPPLY COMPANY, Minneapolis, who has been engaged in the sale of printing machinery and printers' supplies in the Northwest for the last twenty-five years, will retire from active business on April 1. The American Type Founders Company has purchased the merchandise, plant, and equipment of the company and will combine this stock of supplies and machinery with its present stock at its Minneapolis branch. E. A. Hough, president of the Printers Supply Company, has been engaged as manager of the Minneapolis branch with A. Gydesen as assistant.

NINE of the leading firms in Chicago specializing in advertising typography held a meeting at the Illinois Athletic Club, Friday evening, February 10, and organized the Chicago Group of Advertising Typographers. Officers were elected as follows: Chairman, Ben C. Pittsford; vice-chairman, E. G. Johnson, J. M. Bundscho, Incorporated; secretary, Harold A. Holmes, Harold A. Holmes, Inc.; treasurer, D. A. Hayes, Hayes-Lochner Company. Evening meetings will be held once a month. The membership will be increased to include practically all the firms who specialize in this important part of advertising production. The objects of the group are trade promotion and advancement and to inculcate in the users of advertising a desire for higher standards in typography.

FOUR JOURNALISM STUDENTS from the University of Minnesota had complete charge of the editorial and business management of the Northfield *News* for the issue of March 22, while three similar teams of students from the Community Newspaper Class at the university edited other papers in the state. As will be known the Northfield *News* is the paper of Herman Roe, last year's president of the National Educational Association. It is one of the outstanding successes among the small-town weeklies. The plans for the sending out of these groups are the result of coöperation between the department of journalism of the university, and Sam S. Haislet, field secretary of the Minnesota Editorial Association. It is the second year that the department of journalism has tried the experiment of sending out teams to gain practical experience in community newspaper work.

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MARTIN HEIR
Associate Editor

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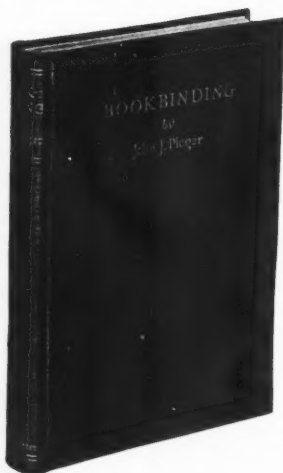
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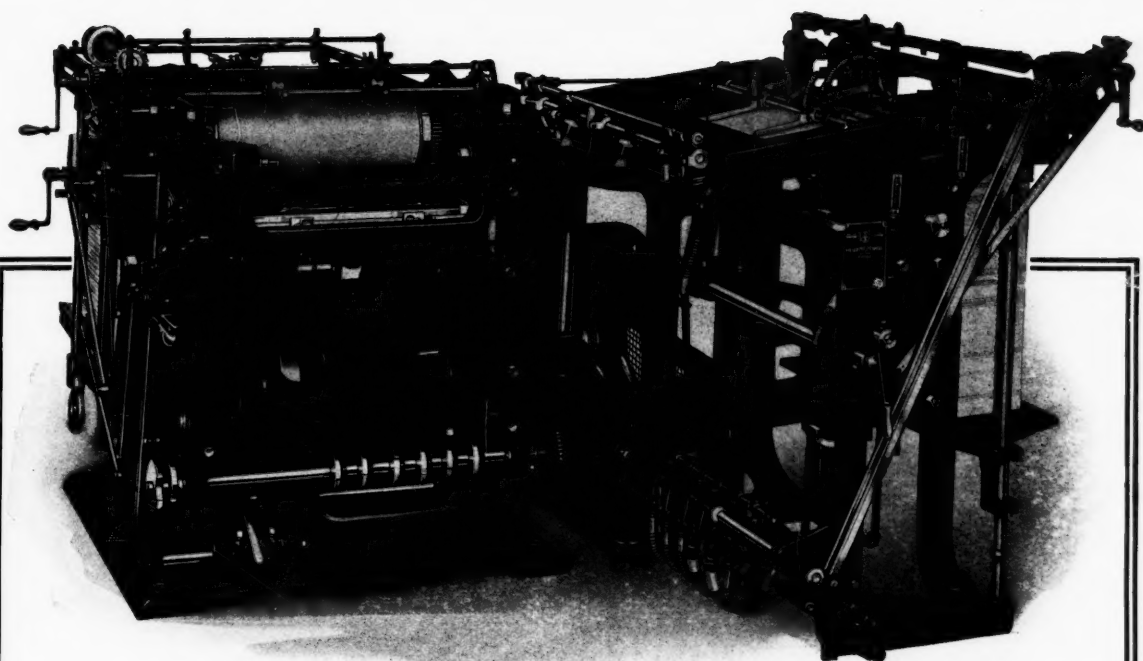
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To Printers
Binding Definitions
Paper Operations
Manifold Work
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Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
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says

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*Shall
We?*

OR

*Shall
We
Not?*

NO!

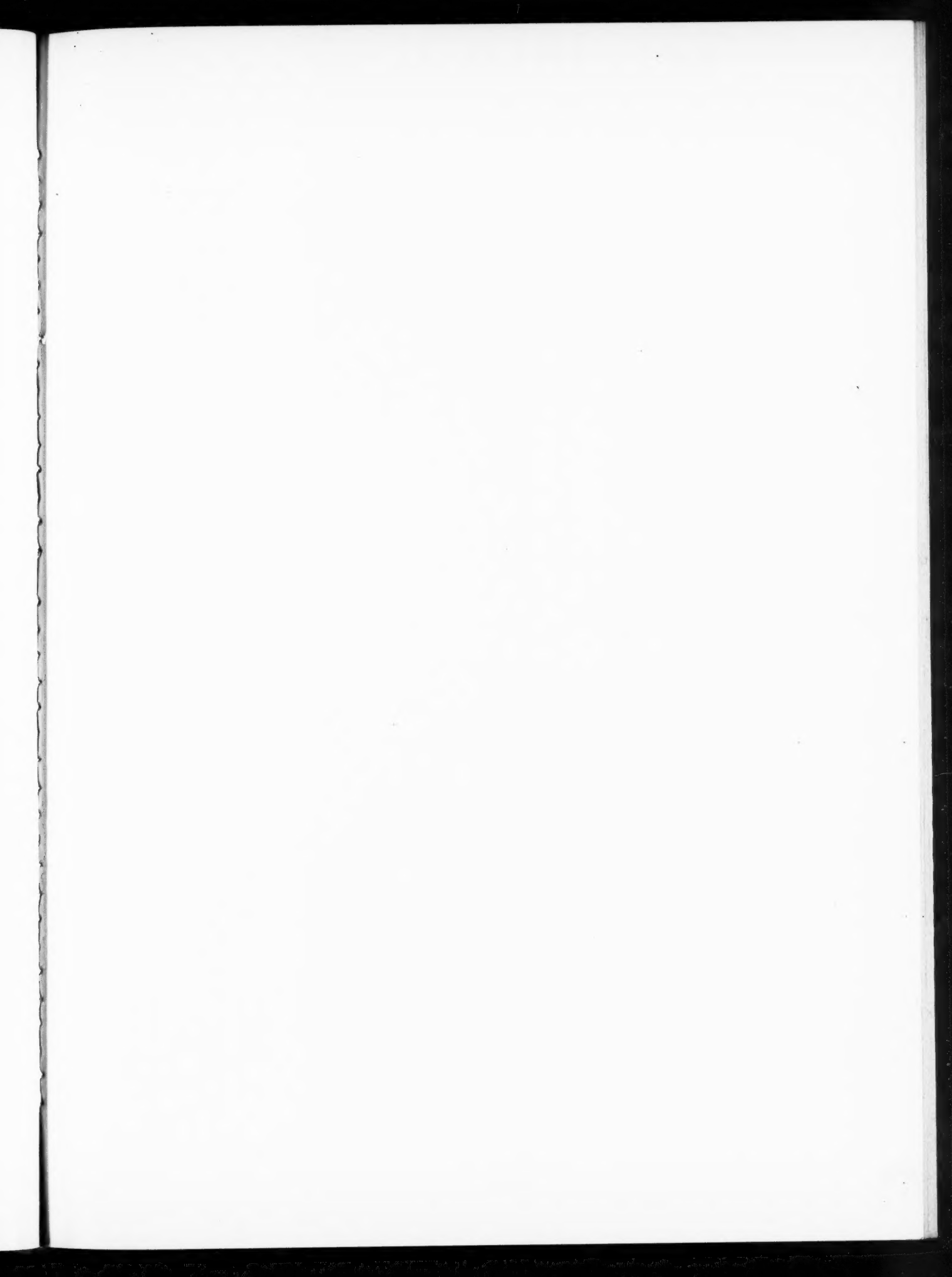
THE poor we must ever have with us. Equally so the printing industry has that never-settled question, "Shall we maintain a copy service department?" And, as with the weather, nothing is done about it, and the printers continue to sit on the fence or guess at the solution of this urgent problem.

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THE June issue will contain the ideas of a president and also a vice-president, each representing a successful concern over thirty-five years old. Opinions of other executives are being gathered, and the entire series will present an authentic cross-section of well developed thought and experience. To add the final "punch," we intend to summarize these contributions in an article stating with satisfying definiteness what types and sizes of printing establishments can use a copy service department profitably. Thus one serious, long-standing problem will be settled for the industry.

You can not afford to miss reading the June issue to benefit from this series and the many other worthwhile features. Read it; then you'll need no flag-waving for the issues that follow. They will be tangible evidence of the increased value we have been promising you.



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